

ROMANTICISM &
THE SCHOOL OF NATURE

*Nineteenth-Century Drawings and Paintings
from the Karen B. Cohen Collection*

THE METROPOLITAN MUSEUM OF ART

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COLTA IVES

with

ELIZABETH E. BARKER

THE METROPOLITAN MUSEUM OF ART

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DIRECTOR'S FOREWORD

ONE OF THE FINEST rewards of the museum profession is the satisfaction that comes from sharing an appreciation of art with others. Indeed, the enthusiastic and enlightened response of our visitors provides us with the gratifying experience of personal engagement with our audience. It has always been a pleasure therefore to greet Karen Cohen in the Museum's halls, as we do with regular frequency, for she is a thoughtful observer in several fields of the permanent collection and can be counted upon for an insightful review.

Mrs. Cohen has been a particularly active participant in the life of this institution since 1982 as a sponsor of the Endowment, a contributor to The Fund for the Met, and a member of the Chairman's Council and of the Friends of the Thomas J. Watson Library. Her support of the Museum's acquisition program for drawings has been both generous and enduring, earning her an honored position on the Visiting Committee for Drawings and Prints. In 1989 the Karen B. Cohen Gallery was named for her in appreciation of a most handsome gift, and in 1998 she was named an Honorary Trustee.

Admiration for the art of Eugène Delacroix, one of the towering geniuses of the nineteenth century, is the foremost enthusiasm shared by the Museum's curators with Mrs. Cohen, who has assembled the largest collection of the artist's works in private hands. This circumstance provided motivation for our 1991 exhibition "Eugène Delacroix: Paintings, Drawings, and Prints from North American Collections," to which she was the principal lender. In 1998, in honor of the two-hundredth anniversary of Delacroix's birth, Mrs. Cohen officially promised

the gift of twenty-one works by the artist in pen and ink, chalk, and watercolor, effectively doubling the size of our collection of his drawings and broadening our demonstrable timeline of his career with significant early works, late works, and important midcareer projects in a wide range of subjects and graphic media. Many of these committed works are included in the present catalogue, as is the more recent promised gift of an extraordinary charcoal and red chalk study by Edgar Degas.

The present selection of works from the Karen B. Cohen Collection has been thoughtfully prepared by Colta Ives, with the assistance of Elizabeth E. Barker. It comprises one hundred fifteen drawings, watercolors, oil sketches, and finished paintings by thirty-five nineteenth-century European artists, from Prud'hon to Seurat. Several artists, besides Delacroix, are represented in considerable depth, especially Courbet and Rousseau, but also Constable, Diaz, and Couture. These engaging works, many of which have never before been exhibited publicly, reflect the highly personal taste of their owner and reveal her fascination with the working stages of artistic process. Gathered over more than twenty-five years, Mrs. Cohen's collection testifies to her seriousness and intense energy and to the sincerity of her attachment to the remarkably innovative art of the nineteenth century. We are exceedingly grateful for her willingness to share this portion of her collection with us, as we are for her gracious assistance in the realization of this exhibition.

PHILIPPE DE MONTEBELLO

Director, The Metropolitan Museum of Art

PREFACE

THE ART COLLECTION formed by an individual has the distinct advantage over that of a museum in being both personal and private. Unlike the public collection, in which each object is obliged to warrant a place according to professional standards, the private collection knows no bounds. The taste, knowledge, or even the whim of the collector prevails, governing acquisitions, deacquisitions, and matters of display. No oversight committee patrols the domain. For this reason, the private collection that has been sifted, catalogued, and organized into a museum exhibition may be scarcely recognizable to the collector who formed it. Inevitably the interpreter mistranslates. Fearing such misreading, the painter Edgar Degas abandoned any thought of establishing a museum dedicated to his private collection. He acquired art for his own pleasure and instruction, and he doubted the array he had put together would make sense to anyone else.

The drawings, paintings, and oil sketches in the Karen B. Cohen Collection have, however, survived transplantation to a public arena. Their cohesion springs from one woman's engaged and informed interests. The selection of works presented here gives some sense of the richness of Mrs. Cohen's picture trove, but it does not document the entire range of her aesthetic interests, which also embrace sculpture and photography, as well as needlework, silver, ceramic and porcelain works, and other objects designed to enhance domestic life by artists from medieval times to the twentieth century. Without exception these extraordinary works are enjoyed by her and by her family as customary accessories of a gracious home, existing to give joy to household and guests at every turn.

Inspiring to the nascent connoisseur were the creative flair of her mother (an Abstract Expressionist painter who studied with Hans Hofmann),

and the love of fine books (imparted by her businessman father). Mrs. Cohen recalls that at the beginning of each New Year she and her father shared the annual ritual of dusting, oiling, and waxing the leather bindings in his library with "the British Museum formula." She remembers long, dark winter days devoted to reading and contemplating illustrations in the library's volumes of French, English, and American history and literature. Through the works of George Sand, Victor Hugo, George Eliot, Carlyle, Wilde, the Brownings, Hazlitt, and Prescott, she discovered nineteenth-century life and culture, an enduring interest which was reinforced and rewarded by journeys with her grandmother to Europe on the "great Queen ships."

During the 1970s, with her own five daughters growing up, Mrs. Cohen again found time to become immersed in the nineteenth century. Seasonal travel and more frequent visits to museums here and abroad led to a heightened interest in oil paintings, sketches, and the graphic arts. She was excited to hold (and carry home) working drawings by the great painter and diarist Eugène Delacroix and thus began her pursuit in earnest. As her collecting activity broadened to include the works of other artists of the period, so did her contacts with art merchants, scholars, and curators of drawings cabinets in Cambridge, Boston, Williams-town, Chicago, and New York, whom she often visited. Mrs. Cohen was determined "to remain outside of preconceived reaction and dogma . . . free to perceive in [my] own individual way." She has always followed her own counsel, politely paying little heed to best-intentioned advice. Nothing that does not "strike a personal chord" enters her keep; the collection she maintains is unified by that principle, so that works which no longer ring true are bid farewell.

Resonant themes in the Cohen collection are sounded by the works of four prominent artists: Constable, Delacroix, Rousseau, and Courbet, each of whom represents the most progressive art of his period. The great Romantic Delacroix reigns supreme in this company (and in the present publication). His vast expressive range is evident in exotic subjects, literary themes, and human and animal studies, appreciated for their dynamic execution and even more for their spiritual and psychological depth. On the other hand, in the broad spectrum of drawings, oil sketches, and paintings by Rousseau shown here, one finds that rare opportunity to discover an artist of relatively unheralded sensitivity and talent.

Constable, Rousseau, and Courbet are admired particularly for their heartfelt response to the natural landscape, a devotion shared by Mrs. Cohen, whose knowledge of horticulture and its practice are renowned among her friends. The highly individual fervor with which each of these artists interpreted nature's beauty is valued above all. Indeed, esteem for the expression of individualism is evident throughout this collection, notably in the large number of engaging portraits, including the strong character studies by Courbet and in works by Boilly, Couture, Bonvin, and Redon, whose luminescent portrayal of Mme Sabouraud is a special treasure.

Connections among various artists and their works have always engaged Karen Cohen, and her extensive reading of art history has prompted acquisitions whose significance might not be immediately apparent. Indeed, a network of close associations exists among the thirty-five artists represented here. Delacroix is the great ruling force. He learned from Guérin (in whose atelier he studied), from the English painter Constable, and from his friends Gericault, Auguste, and Bonington, all

of whom are represented in the Cohen Collection. In turn Delacroix exerted a potent but not always immediately recognizable influence on three generations of artists, including Degas (who purchased more than two hundred works by Delacroix for his own collection), Fantin-Latour (who created numerous pictorial memorials to Delacroix), Redon (who enthusiastically copied Delacroix's *Lion Hunt*), and Seurat (who made lengthy analyses of Delacroix's work in order to understand traditional laws of line and color). Delacroix's talented cousin Léon Riesener is also represented in the collection, as is Paul Huet, the Romantic landscapist who supplied background scenery for Delacroix's *Agony in the Garden* and portrait of Louis-Auguste Schwiter and who delivered the oration at his friend's funeral.

Although not closely associated with innovative trends in landscape painting, Delacroix admired many of the artists who were linked to a greater or lesser degree to the School of Barbizon, among them Corot, Aligny, Brascassat, Desgoffe, Diaz, and Daubigny (works by all of these artists are included in this publication). In 1832 d'Aligny, who had painted with Corot in Italy in the 1820s, was first to set up his easel in the Forest of Fontainebleau. He worked near Barbizon, the rural village that soon became a hub of landscape painting. The noted scholar Robert Herbert has observed that "for these artists, the countryside was not just different from the city, it was the past still surviving in the present." This nostalgia gives the paintings a melancholy air and poignant sense of loss.

The tradition of plein air sketching, so essential to artists in the Cohen Collection, can be traced back to the seventeenth century and with certainty to Rembrandt's strolls through Holland's lowlands. By 1800 the value of painting out-of-doors had been championed by the French painter and teacher

Henri de Valenciennes, who recommended the observation of minute detail in rocks, bark, roots, and moss. The studio remained the artist's principal workplace, but the drive to engage directly with life, urban and rural, became more powerful as the century wore on. This trend is seen here in the works of Couture, Menzel, Breton, Bonvin, and his friend Courbet (both of whom were students of Granet). Couture, whose works are erratically represented outside France, is proven a case of contradictions: academic by disposition and yet rebellious by temperament. His drawings and oil sketches, shown here in remarkable quantity, reveal the often laborious, painstaking process of integrating a composition's varied elements.

When first approached with the suggestion of a public display of her private holdings, this collector characteristically demurred. In time, however, and with encouragement, a way was found. Karen Cohen now generously invites us to share the fascination and sense of personal discovery which has shaped her collection. We are profoundly grateful to her for this welcome opportunity, as we are to her husband Arthur and their family, who have shown this project such warm support.

COLTA IVES

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COLTA IVES

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CATALOGUE

PIERRE-PAUL PRUD'HON

Cluny 1758 – 1823 Paris

1. *Innocence*, ca. 1805–10

Black and white chalk on blue laid paper

15 × 10 3/4 in. (38 × 27.5 cm)

Inscribed in graphite (by another hand), lower left: Prud'hon

This is the face of Innocence who, embraced by Love, dreamily wanders down the garden path in Prud'hon's allegorical *Love Seduces Innocence, Pleasure Entraps, and Remorse Follows*. Prud'hon had the allegory in mind as early as 1788, when he was in Italy, but not until about 1809 did he begin to realize it in a painting. Even then, however, the project ran aground and the picture (private collection) was never completed.¹

Seen here in a close-up view focused on her Mona Lisa eyes and Cupid's bow mouth, Innocence has the mannered features and expression of the lithe young woman who is portrayed (full length) in three different drawings of the *Love Seduces* allegory (fig. 1).² Among many studies Prud'hon prepared in advance of his painting, these three particular drawings are evidently those sent to the engraver Barthélemy Roger for the

production of a print.³ Prud'hon frequently profited from publishing his designs, and he had formed a business to amplify his audience. Thus, the Cohen drawing of the bust of Innocence (showing her encircled with an added veil) also anticipated reproduction. It was engraved by Prud'hon's son Jean (born 1778) and published in a suite of expressive heads.⁴

The face of Innocence in Prud'hon's painting with her downcast eyes and timid mouth bears scant resemblance to the one portrayed here. Either the painter sought to downplay the maiden's sensuous allure in his more formal painting or deliberately heightened it for mass circulation.⁵

Provenance

Déglise collection (according to Guiffrey, citing Eudoxe Marcille; perhaps misreading "Dugléré," but not in Dugléré's 1853 sale); Sir William Eden, London (sold Christie's London, July 15, 1899, lot 24, to Philpot, with lot 23 for £3); Capt. Warner, Langton Hall, Market Harborough (sold Palais des Congrès, Versailles, November 18, 1979, lot 22); European private collection (sold Christie's London, April 7–9, 1981, lot 172); New York art market; purchased in 1984.

Literature

Guiffrey 1924, probably no. 18 and/or no. 792 (described in reversed direction of reproductive engraving cited in Goncourt 1876, no. 71), see also p. 407; Brookville, N.Y., 1986, pp. 60–61.

Notes

1. Paris and New York 1997–98, pp. 81–89. Sylvain Laveissière, the author, generously provided information for this entry from his files after viewing the Cohen drawing in New York in March 1998. His assistance is greatly appreciated.
2. The other drawings are in the Musée du Louvre and the Fogg Art Museum, Cambridge, Massachusetts; see Paris and New York 1997–98, no. 42 and fig. 38b.
3. Goncourt 1876, no. 59. See Paris and New York 1997–98, no. 43.
4. Goncourt 1876, no. 171 ("cette tête porte le no. 8"), of which there is an impression in the Bibliothèque Nationale, Paris. Goncourt lists other prints of Prud'hon heads which also bear engraved numbers (see his nos. 168–76). Two other reproductive prints of *L'Innocence* are cited in d'Air 1883–84, p. 158, cat. no. 367, "lith par Grevedon," and no. 368, "anon. Chez Langlumé."
5. Slayman 1970, p. 40, convincingly suggests Prud'hon may have entertained "the wish to appeal to a public taste for the sentimental."



fig. 1. Pierre-Paul Prud'hon, *Love Seduces Innocence, Pleasure Entraps, and Remorse Follows*. Black and white chalk on blue paper. Musée du Louvre, Paris



PIERRE-PAUL PRUD'HON

Cluny 1758 – Paris 1823

2. *Young Woman Seated in an Armchair*, ca. 1820

Black and white chalk on blue wove paper

7¾ × 5⅝ in. (19.7 × 14.4 cm)

Stamped in red ink, lower right, with mark of Charles-Boulanger de Boisfremont (1773–1838): DB [superimposed; Lugt 353]

The portraits Prud'hon painted during the last decade of his life are among the most admirable of his works because they charm without being overbearingly sentimental. The mature Neoclassical painter was “in fashion at the moment” (he noted in 1822), and with numerous commissions he exhibited at least one portrait (and as many as four) at every Salon between 1814 and 1822.¹

The sitter in Mrs. Cohen's portrait drawing has not been identified and is unlikely to be, as there is nothing known in its history or composition to align it with a specific portrait painting. Indeed the appealing face that smiles so demurely might be any of a number that appear in sketches Prud'hon made to establish the posture, dress, and accessories of a subject before he turned to the tasks of painting and the particulars of more accurate description.² This young lady, with her heart-shaped face and wide-set eyes, follows a female type established by Prud'hon as early as 1788, when he drew the face of Innocence (*Seduced by Love*) in a sketchbook he carried with him in Rome (*Carnet Moreau-Nélaton*, fol. 21; Musée du Louvre). This Caravaggesque model was, no doubt, one of those that David complained of when he criticized Prud'hon “for continuing to do the same head, the same arms, the same hands.”³

Perhaps more to the point, in this instance, is David's acknowledgement that Prud'hon was “the Boucher or Watteau of our time.”⁴ Here the artist's lively handling of the chalk in short and rapid strokes that repeat X's in the woman's ruffled bodice and O's in the curls on her forehead is modern in its abstraction but nostalgic in its echoes of decorative Rococo.

Provenance

Charles de Boisfremont; Émilie Power, née Boisfremont (possibly one of the seven portrait drawings of women sold at her sale, Paris, April 15–16, 1864, among lots 20–26 as “Étude de femme assise”); Paul du Boys (sale Hôtel Drouot, Paris, March 28, 1941, lot 6); H. E. Schwabe, Manchester, U. K. (in 1953); New York art market; purchased in 1988.

Literature

Guiffrey 1924, (probably) no. 691 (provenance cited as Henri Didier collection is unverified and may be incorrect); London 1953b, no. 429.

Notes

1. Clément 1872, quoted in Paris and New York 1997–98, p. 277.
2. A female face of this type appears in black and white chalk sketches preparatory to portraits of Queen Hortense, Mme Péan de Saint-Gilles (both Musée Bonnat, Bayonne), Mme Dufresne (location unknown), and Mme Jarre (private collection). See Paris and New York 1997–98, figs. 201a, 203a, 204b.
3. Quoted in Elderfield 1996, p. 28.
4. Ibid.



SCHOOL OF PIERRE-PAUL PRUD'HON

France, ca. 1805

3. *A Woman Mourning over the Body of a Man, Witnessed by Two Standing Figures* (*The Death of Ajax?*)

Pen and iron gall ink over black chalk, heightened with white on blue wove paper

10 1/2 x 13 1/4 in. (26.7 x 33.7 cm)

Stamped in black ink, lower left, with mark of the collector His de la Salle: HL [in a circle; Lugt 1333]

Inscribed in pen and ink on a label attached to the mount: dessin de Prud'hon/Eud. Marcille

This drawing has been thought to be the work of Prud'hon since at least the mid-nineteenth century. This is not surprising given its Prud'honesque composition and style, its ownership by the renowned nineteenth-century collector His de la Salle, and the attribution to Prud'hon attached to it, signed by Eudoxe Marcille.¹ However, upon examining the drawing recently, Sylvain Laveissière, Paintings Curator at the Musée du Louvre and Prud'hon scholar, expressed his belief that the sheet was not by Prud'hon but was rather a study by some artist in his immediate circle, such as Pierre-Jérôme Lordon or Charles Boisfremont.²

As yet, however, no clear evidence places the drawing within the work of any particular artist. This task is especially difficult because relatively few sketchy, first-thought drawings by Neoclassical artists have been preserved. Frankly exploratory efforts like the present work, where figures' hands, arms, and legs are tested in multiple positions, must have been regularly discarded. Indeed, Prud'hon's preparatory drawings (more carefully preserved than the working sketches of less famous artists) are generally devoid of such indecision. They

are confidently drawn, with an easy lyricism that strings the figures along the length of a composition, like relief sculptures in a frieze (fig. 1). They usually do not circle around the middle as this group does.

Like the identification of the artist, the drawing's subject is problematic. Earlier it was taken for a study related to Prud'hon's courtroom allegory *Justice and Divine Vengeance Pursuing Crime* (fig. 2). While it is true that the woman standing at the center of the present work is majestic enough to represent Justice or Vengeance, the other figures in the scene do not conform to the same subject. Alternatively, the statuesque woman wearing a helmetlike headdress may represent Athena, goddess of war, perhaps witnessing Ajax being mourned by his concubine Tecmessa. According to Sophocles, after Ajax insolently rejected Athena's help in the Trojan War, she took revenge by making him mad and driving him to kill himself by falling on his sword. Athena invited Odysseus (the man in the cape?) to exult at his enemy's ruin, but more horrified than jubilant at the downfall of a heroic mortal, he asked for the proper burial of his worthy opponent.



fig. 2. Pierre-Paul Prud'hon, *Justice and Divine Vengeance Pursuing Crime*, 1808. Black and white chalk on blue paper. Musée du Louvre, Paris

Provenance

Possibly Eudoxe Marcille; Aimé-Charles-Horace His de la Salle (died 1878), Paris; sold, Paris, March 19, 1982, lot 134 (as Prud'hon, "Les lamentations sur le corps d'un jeune homme"); sold, Sotheby's London, June 21, 1984 (as Prud'hon, "La Justice et la Vengeance Divine poursuivant le Crime"); New York art market; purchased in 1985.

Notes

1. Notes by Marcille, the editor of Prud'hon's letters, have also been found attached to the artist's drawing of the head of a girl (Paris and New York 1997–98, no. 62) and "Landscape Said to Be at Malmaison" (Paris and New York 1997–98, no. 216).
2. Meeting with M. Laveissière in spring 1998, followed by a letter from him dated April 21, 1998.



LOUIS-LÉOPOLD BOILLY

La Bassée 1761 – 1845 Paris

4. *A Girl and a Boy Kneeling, Seen from the Back; Study for the Unfinished Painting “Napoleon’s Writing Master and His Family Imploring Favor of the Emperor,”* ca. 1812

Oil on canvas

12 ¾ × 9 ⅞ in. (32 × 23 cm)

Although he outlined a large and complex composition that is apparently complete in every detail, Boilly never finished his painting *Napoleon’s Writing Master and His Family Imploring Favor of the Emperor* (fig. 3; Harris 408). Two preparatory drawings for the subject were cited by Henry Harris, the first cataloguer of Boilly’s work (nos. 941 and 1105), but he seems not to have known this beautifully detailed oil sketch of the children who kneel near the center of the composition, whom he identified elsewhere as the offspring of Napoleon’s tutor.¹ In Boilly’s fully drafted composition the girl and her younger brother are shown in the peristyle of the Tuileries Palace where they and numerous others have gathered to petition the emperor for privileges.

Crowded scenes of public life such as this became a specialty of Boilly in the early 1790s, and he often prepared such complex compositions for exhibition at the Salon. A pictorial staging of some special event, embellished with anecdotal details, could have wide appeal. In this instance Boilly recalled an imperial act of clemency, as he had in another populous panorama, his watercolor *Napoleon Decorating the Sculptor Cartellier at the Salon of 1808* (Musée National de la Légion d’Honneur, Paris).



fig. 3. Louis-Léopold Boilly, *Napoleon’s Writing Master and His Family Imploring Favor of the Emperor*. Pen and ink, chalk, and oil on canvas. Fondation Dosne-Thiers (Institut de France), Paris

Boilly’s large canvas describes a broad assortment of people (and two dogs) of various ages and walks of life, who are seen in many different postures. This oil sketch, on the other hand, focuses on just two of the picture’s models in an elaborate exploration of the gathers and folds of their costumes. Here the poses of the figures and the details of their dress have been gracefully altered, notably in the positioning of the young girl’s right arm which swings around to embrace her pleading brother. In the larger composition it is clear that her left hand is held to her eyes.

Boilly’s mastery in mimicking the luxurious sheen of draped and puckered satin is evident in this painstaking oil study which could have been modeled on the painter’s own children. Indeed, children of just such age, appearance, and costume appear in numerous paintings by Boilly.² Other studio preparations of this type, realizations of costumed figures so highly polished that they might be inserted directly into any picture, passed from Boilly to his artist son and then to the Musée des Beaux-Arts, Lille.

Provenance

Private collection, Paris; Frederick J. Cummings, New York; purchased in 1987.

Literature

Harris 1898, nos. 408, 941, 1105; Fort Worth and Washington, D.C., 1995, p. 87.

Notes

1. The identification of these related works was kindly clarified by Pascal Zuber, who is preparing with Étienne Breton a new catalogue raisonné of Boilly’s paintings.
2. See, for example, *The Shower*, ca. 1803–4 (Musée du Louvre); *A Game of Billiards*, 1807 (Hermitage State Museum, Saint Petersburg); and *The Entrance to the Turkish Garden Café*, 1812 (private collection, Australia).



LOUIS-LÉOPOLD BOILLY

La Bassée 1761 – 1845 Paris

5. *Marie-Gabriel-Florent-Auguste de Choiseul [Beaupré], Called the Comte de Choiseul-Gouffier (1752–1817), ca. 1815*

Oil on canvas

8 $\frac{7}{8}$ × 6 $\frac{1}{2}$ in. (22 × 16.5 cm)

With his proud air and pleated dickey, the comte de Choiseul-Gouffier is a cultivated and only slightly updated embodiment of the ancien régime. Ambassador to Turkey during the Revolution, he refused to return to France when he was called back in 1791, instead affirming his allegiance to Louis XVI. Fearing arrest, he fled to Saint Petersburg where Catherine II welcomed him warmly and named him director of the Academy of Arts and the Imperial Library. His son found a proper bride in Countess Potocka.

In 1802 the comte finally returned to France. He was elected to the French Institute and the Academy on the strength of his study abroad and his extensive writings on archaeology and ancient inscriptions (he later gave his collection of antiquities to the Louvre). In 1815 Louis XVIII named him a minister of state.

It is not surprising to find a portrait of the comte de Choiseul among the pictures of diplomats, statesmen, and sovereigns that lined the walls of Talleyrand's

estate, the Château de Valençay. Thanks to Napoleon, Talleyrand acquired the property in 1805 and soon undertook its repair and refurbishment with paintings, tapestries, and sculptures, many of which (like Boilly's painting) were dispersed at auction in 1899.¹ This portrait was reproduced in an engraving by Claude-Marie-François Dien in 1822 at the time of the posthumous publication of the second volume of the comte de Choiseul's important illustrated text *Voyage pittoresque de la Grèce* (the first volume had been published in 1782).²

Provenance

Duc de Talleyrand, Valençay, and Sagan (sold Hôtel Drouot, Paris, December 2, 1899, no. 5); New York art market; purchased in 1974.

Literature

Marmottan 1913, p. 207.

Notes

1. Crozet 1930, p. 84.

2. Bibliothèque Nationale 1930–47, vol. 6, p. 578, no. 28.



LOUIS-LÉOPOLD BOILLY

La Bassée 1761 – 1845 Paris

6. *Dark-Haired Woman in a Red Pelisse*, ca. 1805–15

Oil on canvas

8 $\frac{5}{8}$ × 6 $\frac{1}{2}$ in. (22 × 16.5 cm)

Inscribed in pen and ink on verso (stretchers): 12 Fevrier 1818/42 an[n]ée

Midway through his career Boilly moved from the production of boudoir scenes to the painting of portraits. He showed several portraits in the Salon of 1800, proclaiming in the exhibition catalogue that “each one [was] made during a sitting of two hours.”¹ More than forty years before photography, the prospect of achieving a good likeness in oil in so short a time was extremely appealing. Furthermore Boilly offered his services at an affordable price of about 120 francs per portrait.

Boilly made portraiture a thriving business that provided a steady income for his family of six. Streamlining production, he ordered small, prestretched canvases in quantity, all measuring about eight inches by six (twenty-one by sixteen centimeters), on which he pictured his subjects, bust-length and turned slightly to right or left. After a practice of some thirty years, the artist estimated he had made about forty-five hundred small portraits.²

Boilly painted aristocrats and the families of middle-class professionals, as well as visitors to Paris (much as Ingres portrayed tourists in Rome). Every portraitist reveals some quirk in the way he depicts his subjects. Ingres, for instance, gave his women plump, overlong arms. Boilly regularly trimmed people’s chests and shoulders, narrowing their torsos within the picture format. While giving more importance to the sitter’s head, this device lends a doll-like appearance to the figure. Thus, this doe-eyed, mild-mannered matron in a cheerful duster is made Lilliputian and, by inference, captivating.

Provenance

New York art market; purchased in 1973.

Notes

1. Paris 1800, p. 7, no. 39, quoted in Fort Worth and Washington, D.C., 1995, p. 117.
2. Fort Worth and Washington, D.C., 1995, p. 117.



LOUIS-LÉOPOLD BOILLY

La Bassée 1761 – 1845 Paris

7. *Grimacing Man (Self-portrait)*, ca. 1822 or 1823

Black chalk with touches of white and red chalk on light brown (formerly blue) wove paper
9 ³/₄ × 7 ³/₄ in. (24.8 × 19.7 cm)

Like Rembrandt, Boilly mugged in a mirror and made a record of his comically twisted face. He was his own best (and handiest) model for the studies of exaggerated human expression which he took up with great enthusiasm in the mid-1820s. The most dramatic single result of Boilly's investigations was his painting *Thirty-five Expressive Heads* (William I. Koch collection). But more ingenious and enjoyable is the long series of lithographs he published intermittently in 1823–28 as *Collection of Grimaces (Recueil de grimaces)*. Each of these ninety-six prints pictured people from various walks of life (and a few different parts of the world), in groups of three to five, their heads turned this way and that to display physiognomies and manifest emotions. Although these

works were probably printed in large quantities and distributed widely, like the popular caricatures of Gillray and Daumier, they may have been too numerous and cheap to save; relatively few examples survive today. One of the earliest of these sheets (fig. 4) includes the bug-eyed artist himself in the company of four equally vehement face-makers. Boilly may have had the Cohen drawing in hand as his drew his own face (which was reversed in printing) on the lithography stone.

As Siegfried sees it, "Boilly's expressive heads and grimaces were the counterpart of his small portraits"; they represented "the face animated by emotion, as distinct from character, which was revealed by the study of the face at rest."¹ An enlightened urge to classify and order things was evident in the theorist Lavater and naturalist Buffon, but Boilly wished primarily to entertain. The Parisian population, which grew enormously in size and diversity during the nineteenth century, delighted in examining itself from every angle. The "grimacier," a popular street performer of the day, mirrored the appearance and emotions of the city's inhabitants.

Provenance

New York art market; purchased in 1974.

Literature

Fort Worth and Washington, D.C., 1995, pl. 109.

Note

1. Fort Worth and Washington, D.C., 1995, p. 121.



fig. 4. Louis-Léopold Boilly, *The Grimaces*, 1823. Lithograph. The Metropolitan Museum of Art, New York, The Elisha Whittelsey Collection, The Elisha Whittelsey Fund, 1959 (59.500.731)



FRANÇOIS, BARON GÉRARD

Rome 1770 – 1837 Paris

8. *Jean-Antoine Gros at the Age of Twenty*, ca. 1790

Oil on paper, mounted on canvas
10 1/4 × 8 in. (26 × 20.3 cm)

This painted likeness of a youth on the brink of adulthood represents all that is most appealing in portraiture of the early Romantic period. There are the leveling, post-Revolutionary informality and the refreshing directness of expression, added to which is the attraction of beauty, turned out in stylish patriotic dress.

Once considered a work by Jacques-Louis David, this enchanting portrait was reattributed during the 1980s to the master's pupils: Gros (as a self-portrait) and then Gérard (as a sketch for the portrait of Gros now in the Musée Augustins, Toulouse).¹ The two art students were only a few months apart in age, and while working in David's studio, each had portrayed the other at twenty, perhaps as a classroom exercise.² Gérard used the loose, transparent brushwork David often employed for portraits, and the sitter fits Delacroix's later description: "large eyes, pensive and ardent, overshadowed by dark eyelashes."³

A year after painting this portrait, Gérard left for Italy to enjoy the privileges of his Rome Prize. When he returned to France, two years later, he denounced Gros

for his apparent effort to emigrate, an act then considered little short of treason. As a result, the two painters became estranged and never were reconciled, although both played major roles in the art of the Napoleonic era, Gérard primarily as a portraitist and Gros as the emperor's pictorial historian.

Provenance

Private collection, New York, as a work by Jacques-Louis David, until 1986; New York art market, as a work by Antoine Gros; purchased in 1987.

Literature

Tillyard 1987, fig. 105 (as Gros); New York 1989f, no. 30 (as Gérard); New York 1992, p. 10.

Notes

1. Based on Gaston Brière's attribution of the Toulouse picture to Gérard, Wintermute made the case that this picture is the "genuine ébauche" and that another version of the portrait at the Château de Versailles is an autograph replica (New York 1989f, no. 30). Recently a pallid copy (unattributed) appeared on the Paris art market (Drouot 2000, lot 110).
2. Gros's portrait of Gérard is in a French private collection (New York 1989f, fig. 2).
3. Quoted in New York 1989f, p. 214.



ANTOINE-JEAN, BARON GROS

Paris 1771 – 1835 Meudon

9. *King Clovis; Study for the Cupola of the Panthéon, Paris,*

ca. 1811–15

Reed pen and iron gall ink on laid paper

8 3/4 × 6 3/8 in. (22 × 16.3 cm)

Inscribed in graphite by Merry-Joseph Blondel (1781–1853), lower left:

1er croquis du Charlemagne [sic] / par Gros. acheté à sa vente JB.

Baron Gros's dramatic pen and ink sketch prepared the head of Clovis, first king of the Franks, for a lofty position beside other great French rulers in the dome of the Panthéon. Commissioned to decorate the church ceiling by Napoleon in 1811, Gros composed a plan to honor Geneviève, Paris's patron saint, with sovereigns paying homage to her and to the Catholic faith.

With his chiseled head bowed, King Clovis signals his conversion to Christianity, which established that religion for French rulers and state. In Gros's finished mural the Merovingian king is joined by Queen Clotilda, who encouraged his religious change. The couple was buried in a basilica they had built in 510, only steps from where the Panthéon now stands. Laid to rest beside them was Saint Geneviève (died 512), to whom the present Panthéon is dedicated. The domed church, begun under Louis XV, has served as the burying place of famous French citizens since 1791.

Knowing nothing of the physiognomy of Clovis, Gros relied on a repertory of heroic heads he had devel-

oped during a decade's classical training in David's studio. In fact, the striking yet poignant profile resembles somewhat that of the French soldier who is approached by Napoleon in Gros's monumental canvas *The Plague-Stricken People of Jaffa* (Salon of 1804; Musée du Louvre). As others have noted, Gros's exciting draftsmanship with its zigzags, loops, and generally hurried strokes seems to put him in the camp of the Romantics rather than that of Neoclassicists.

Gros had finished most of the preparatory work for the ceiling design by 1814.¹ However, the project was not completed until 1824, by which time changing political tides forced the artist to replace the figures of Napoleon, Marie-Louise, and their son with those of Louis XVIII and the duchesse d'Angoulême. At the painting's inauguration, more than thirteen years after the project's commencement, Charles X conferred the title of baron on Gros.

The painter Merry-Joseph Blondel, a close friend of Ingres's and himself a decorator of French public buildings, purchased this drawing from Gros's estate. His inscription at the bottom of the sheet reveals a confusion of the profile of Clovis with the somewhat similar head of Charlemagne whom Gros painted, gazing upward, in the neighboring quadrant.

Provenance

Baron Gros estate sale, Paris, November 23, 1835, probably included in lot 22 bis; Merry-Joseph Blondel; Pierre Defer (1798–1870); Henri Dumesnil (1823–1898); (auctioned at Auch-en Gascogne, June 29, 1988, lot 24); New York art market; purchased in 1989.

Literature

Tripier Le Franc 1880, pp. 393–95; Delestre 1867, pp. 157, 373; Gérard Auguier, "La coupole du baron Gros," in Paris and Montreal 1989, pp. 248–51 (ill. p. 250).

Note

1. Other works by Gros related to this project are a painting of the heads of Clovis and Clotilda (Musée du Petit Palais, Paris) and a drawing of their two figures (Musée Carnavalet, Paris).



fig. 5. Antoine-Jean, Baron Gros, *Study for the Cupola of the Panthéon*, ca. 1812. Oil on canvas. Musée Carnavalet, Paris



PIERRE, BARON GUÉRIN

Paris 1774 – 1833 Rome

10. *The Death of Alcestis, or The Heroism of Conjugal Love*

Charcoal (rubbed) and black chalk heightened with white chalk on two joined sheets of laid paper, mounted on card

14 1/4 × 23 3/4 in. (36.2 × 60.3 cm)

Inscribed on old bordered mount within a drawn etiquette in black ink, at bottom center:

Baron Guérin; inscribed on verso of mount in graphite, along bottom right: La Mort d'Alceste ou l'Héroïsme de l'Amour Conjugal (Admète).

One of Guérin's most elaborate and highly finished drawings, *The Death of Alcestis* is among the most striking of the many tragic scenes he depicted. Guérin entered his first Prix de Rome competition in 1793 with *The Body of Brutus, Killed in Combat, Brought back to Rome*; submitted *The Assassination of Geta* as his first Salon painting in 1795; won the grand prix in 1797 with *The Death of Cato of Utica*; and also devoted himself to imagining the deaths of Priam, Germanicus Caesar, Socrates, Seneca, Themistocles, Cleonice, Sophonisba, and other ancient worthies, as well as modern heroes.

It is true that the Neoclassical painters of Guérin's day were inordinately attracted to the martyrdom of ancient heroes, perhaps because few other subjects demonstrated so dramatically the practice of such lofty moral values. Then too there was the artists' proximity to the bloody Revolution and the wars that followed, when few escaped pain and loss. Shortly after starting his career in the studio of J.-B. Regnault, Guérin himself went off to war, serving in the army unit commanded by his brother Narcisse until the latter was killed in battle in 1794.

That Guérin followed closely the classical theater may be assumed from his mastery of dramatic pose and gesture which he combined with arresting costuming and stage-setting skills. The plays of Racine were often an inspiration to him, although in this instance he may have recalled a production of Euripides' *Alcestis* or perhaps an adaptation of this ancient Greek drama by Handel, Gluck, Alfieri, or Herder.¹ Jacques-Louis David's pictorial stagings of history and myth generally provided impressive prototypes for Guérin's versions, but he may have also depended to some degree, upon the precedent of Pierre Peyron, whose *Death of Alcestis* (Musée du Louvre) was displayed at the 1785 Salon.²

It is not clear when Guérin drew this *Death of Alcestis*. Given the present work's large scale and com-

plexity and the survival of a related oil sketch (Musée Fabre, Montpellier),³ it appears he intended to produce a full-size painting. The recumbent figure of the heroine who sacrifices her life to save her husband recalls the languid corpse of the wife in Guérin's *Return of Marcus Sextus* (Salon of 1799; Musée du Louvre). Alcestis's tearful son and his nursemaid in the foreground are posed rather like Astyanax and his mother in *Andromache and Pyrrhus* (Salon of 1810; Musée du Louvre), Guérin's painting of a decade later. The present drawing's elongated figures with relatively small, ovoid heads point to an even later date, around 1814, when Guérin showed similarly stylized figures at the Salon in *Phaedra and Hippolytus*. (Only a few months earlier he had had to cope with the reality of his mother's death.)

Guérin's elegant drawing is unusually satisfying, for just as engaging as its melodramatic subject is the artist's graceful composition, enchantingly crowded with "speaking" gestures and expressions, notably in its chorus of sublimely knitted brows at right.⁴ The artist's fluent lines are firmly descriptive but effectively subsumed in a charcoal sfumato that spreads shadows and focuses light. A second-generation Neoclassicist, Guérin presented a warmer, softer version of the Antique and made it a springboard for the fresh inventions of his pupils, like Géricault and Delacroix, who became Romantics.

Provenance

Paul Prouté collection, Paris; Paris art market (sold 1984); London art market (sold 1985); New York art market; purchased in 1989.

Literature

Paris 1984, no. 19; London 1985, no. 3; New York 1986b, no. 3.



Notes

1. In Euripedes' version of the myth of Alcestis, her husband's patron/god Heracles forcibly takes her from the clutches of Death, thereby saving her life. See New York 1986b, no. 3.
2. In Peyron's composition, as in Guérin's, one of Alcestis's children in the center background kisses her hand, while another, in the foreground, is held by a nursemaid. Perrin Stein brought to my attention Peyron's painting, the preparatory drawing for which is reproduced in her *Eighteenth-Century French Drawings in New York Collections* (New York 1999), no. 87. The influence of Peyron on Guérin's early work is also suggested in Bottineau 1989, p. 303.
3. In this signed oil sketch the recumbent figure is male, indicating either Guérin's employment of a male model or his treatment of a different subject.
4. Guérin pieced together two sheets of paper to accommodate the composition. All four margins are likely to have been subsequently trimmed, since the arrangement is unusually cropped and crowded at the edges.

FRANÇOIS-MARIUS GRANET

Aix 1775 – 1849 Malvallat (near Aix)

11. *A Tribunal*, ca. 1840

Pen and brown ink and brown wash over graphite on laid paper, mounted on card
10 ½ × 16 ⅞ in. (26.7 × 41.4 cm)

Signed in pen and brown ink, lower left, with paraph of coexecutor of artist's will, Jean-François Legendre-Héral (1796–1851); numbered 117; inscribed in pen and brown ink on mount: Fol. 3

Granet was born in the South of France midway between Paris and Rome, and like his friend Ingres, he divided his career between these cities. It was in Italy, however, that Granet produced his most memorable work and achieved the greatest happiness. He watched fellow pupils of Jacques-Louis David follow their master's Neoclassical line and devote themselves to Antiquity, but he himself fell under the spell of Christian Italy and found in its churches, catacombs, and monasteries an atmosphere that stirred his Romantic sensibility.

While still a student in Paris, Granet evinced the attraction to Catholic architecture that was to become a major theme in his work. He had set up his studio in an abandoned Capuchin monastery near the Place Vendôme when he attained his first Salon success, *Little Cloister of the Feuillants* (1799; present location unknown), a view of the interior of a monastery in the rue Saint-Honoré. After his arrival in Rome in 1802, and over the course of more than twenty years, the painter produced a succession of sacred interiors. He notably described, with dramatic and often moody effects of deep shadows and light, the choir of the Capuchin church near the Piazza Barberini, which he painted more than a dozen times.

Granet's unusually large wash drawing of a formal hearing, evidently held within the walls of a church and presided over by a cleric seated on a dais, has been described as a school scene, no doubt because of the apparent youth of the suppliant figures. However, the situation depicted might be described more accurately as a tribunal, or a public confession, a subject Granet painted with a similar arrangement of priest, penitents, and witnesses in 1814 (*Confession publique d'une garçon;*

illustrated in the Hôtel Drouot, *Gazette*, no. 14, April 4, 1997). Granet's long and outspoken devotion to the art of Poussin can be seen in the lucidity of his composition's staging and in the brisk pen work: the figures and the setting are blocked in with brown ink and modeled with a wash-laden brush.

In 1830 Granet left Rome for the last time, journeying to Paris to accept his election to the Académie des Beaux-Arts. He carried with him a collection of clerical garments and a profound nostalgia for the basilicas and cloisters of Italy, which he continued to draw and paint, as our *Tribunal* from this last period of his career demonstrates. Between 1831 and 1846 Louis-Philippe commissioned twenty-four paintings from Granet for the state and for his private collection. In a letter to an intermediary he wrote: "I like M. Granet's souvenirs of Italy, those churches, those chapels, all that has a character I like, and then those ceremonies, those Italian monks or priests who delight me. . . . All of this from the brush of M. Granet takes on a truth and vigor that carry one away. . . ." ¹

Provenance

Lebas (according to Rouart sale catalogue); Henri Rouart, Paris (sold Galerie Manzi-Joyant, Paris, December 16–18, 1912, no. 161 as "Intérieur d'une salle d'école"); Lacasse? and/or de Staercke? (names inscribed on drawing verso); (sold Christie's London, March 30, 1976, lot 96); London art market (sold 1977); New York art market; purchased in 1987.

Literature

London 1977, no. 46; New York 1984, no. 9.

Note

1. Letter dated August 21, 1826, quoted in Rivau 1947 and cited in New York, Cleveland, and San Francisco 1988–89, p. 64.



JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776–1837 London

12. *Oak Trees*, ca. 1799

Black chalk with touches of white chalk on
blue laid paper, laid on mat board
16 $\frac{3}{4}$ × 21 $\frac{1}{2}$ in. (42.7 × 54.5 cm)

“I have seen him admire a fine tree with the ecstasy of delight like that with which he would catch up a beautiful child in his arms,” wrote Constable’s American biographer Charles Robert Leslie in 1843.¹ Constable, who spent his life in the British countryside celebrated in his art, made numerous studies of trees; this is among the earliest.

One of the great landscape painters of the Western tradition, Constable came late to a career as an artist. The son of a prosperous miller and corn dealer who was expected to enter the family business, Constable had only brief encounters with art before entering the Royal Academy Schools at the age of twenty-two. Among his earliest teachers were the local glazier, house painter, and plumber John Dunthorne, the landscape painter John Cranch, and the engraver John Thomas “Antiquity” Smith. In Constable’s earliest drawings, about 1796–98, he tends to emulate one of these models; in the present study, however, he imaginatively combines different graphic conventions, suggesting a slightly later date, about 1799, soon after he began studying at the Royal Academy.

Although *Oak Trees* includes portions of other trees (a second trunk behind the first and foliage from a third at the far right), it focuses mainly on the individual motif of the foremost oak rather than on the landscape as a whole.² Appropriately enough, Constable employs the traditional materials of the academic life drawing—black and white chalks on blue paper—for this study of an arboreal living model.³ He applies the chalks using a variety of techniques and achieves an effect that is both incisive and cautious. Strong hatching shapes the broken contours of the trunks and branches, while soft loops sketch areas of foliage defined in tight spirals or crinkled lines. In the lower right quadrant the depiction of foliage becomes notably looser. Dark zigzagging strokes suggest broad passages of shadow that stand out against the reserve of the blue paper and occasional touches of white chalk. As Fleming-Williams has noted, the careful, precise passages recall the manner of Smith, who visited

the Constables in 1798, while the bold, rhythmic elements resemble drawings by Ramsay Richard Reinagle, a friend and fellow student who stayed with the family the following summer.⁴ *A Copse*, a study in pencil, pen, and brown ink on laid paper, closely corresponds to the present sheet in its striking juxtaposition of passages of precise articulation to areas of blank paper.⁵ In both studies bright sunlight seems to interrupt—rather than illuminate—the trees.

Provenance

Charles Bostock, Esq., Ditchling, Sussex, in an album of thirty-six drawings (sold, Sotheby’s London, June 26, 1946, no. 71); London art market (1986); private collection, England (until 1988); New York art market; purchased in 1989.

Literature

London 1986a, no. 26; New York 1989e, no. 2; Fleming-Williams 1990, pp. 53–54, fig. 48; Reynolds 1996, no. 99.7, pl. 83, p. 22.

Notes

1. Leslie 1951, p. 282, quoted in Parkinson 1998, p. 116.
2. The immediacy of the central image is further enhanced by the cropping of the sheet which removed the tree’s top and base. The paper may originally have been the standard medium size, 22 × 17 $\frac{1}{2}$ in. (55.9 × 44.5 cm).
3. For a slightly later tree study in black and white chalk on blue laid paper, *Study of Ash and Other Trees* (Victoria and Albert Museum, no. 843-1888), see Reynolds 1996, no. 03.61, p. 53, pl. 218. The atmospheric concerns, passages of stumping, and more extensive use of white chalk in the V&A study suggest a slightly later date than the present work, presumably ca. 1803, when Constable worked closely with the amateur artist and Gainsborough-collector George Frost.
4. Fleming-Williams 1990, pp. 33–34, 53–54.
5. Reynolds 1996, no. 99.3, p. 21, pl. 78. It comes from an important group of early drawings known as the Whalley portfolio after the Reverend Daniel Whalley (nephew of the artist’s sister Mary), in whose family it descended. In addition to works by Constable, the portfolio also contained signed and dated drawings by Ramsay Richard Reinagle, who visited Constable and his family in East Bergholt in the summer of 1799. Fleming-Williams and Parris 1984, p. 155; Reynolds 1996, nos. 96.19–20, 97.6–10, 97.12–15, 98.13–17, 99.3–6.



JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776 – 1837 London

13. *Landscape with Figures and Cattle*, ca. 1810–11

Oil on paper, mounted on panel
9 × 12 ½ in. (22.9 × 31.8 cm)

As it would for French painters of the Barbizon and Impressionist groups, the plein air oil sketch underpinned Constable's art. In his outdoor sketches of the 1810s and 1820s, Constable sought not only to capture the scenes that spread before him but also to achieve an unaffected manner in which to render the natural world. The results, in the words of the artist's friend John Fisher, were "full of vigor, & nature, fresh, original, warm from observation of nature, hasty, unpolished, untouched afterwards."¹ Constable was not unique in making oil sketches in the open air, but his use of them was unprecedented.² The bold, expressive sketches of his maturity, rapidly worked to capture fleeting effects of light and weather, informed the bravura brushwork and richly colored impasto of his "six-footers," the large exhibition paintings prepared in his studio.

The present work dates to the beginning of Constable's outdoor oil sketching, and corresponds closely to others of the period in its reddish brown underpainting, creamy paint texture, and accomplished technique



fig. 6. John Constable, *Fen Lane, East Bergholt*. Oil on paper laid on canvas. Yale Center for British Art, New Haven

of daubs and squiggles.³ As in a study of Fen Lane, East Bergholt, the forms are rapidly and broadly painted, with large areas of the brick-colored priming retained in the finished image (fig. 6). Constable does not build up his landscape in successive, overlapping layers; instead, the paint is rapidly applied to each element in turn. The blue sky, thick with gray and white clouds, does not underlie the tree but intersects it, causing the wet paint to mix. Constable succinctly describes the five cows at the right using a few well-placed strokes of white, black, and brown paint. The standing figure carrying branches is presented with equal economy: eye-catching red paint, applied in deft touches near the white and yellow plants at the left, distinguishes her from the surrounding landscape.

Although Constable was not greatly admired in Britain during his lifetime, his landscapes were warmly received in France. *Hay Wain* (National Gallery, London), *View on the Stour near Dedham* (Huntington Art Gallery, San Marino, California), and *Yarmouth Jetty* (untraced) were exhibited at the Salon of 1824 by the Paris dealer John Arrowsmith (brother-in-law of photographic pioneer Louis-Jacques-Mandé Daguerre).⁴ There, Constable's strikingly fresh, apparently spontaneous transcription of the landscape, described by Stendhal as "the mirror of nature," caused a sensation among French painters, who immediately adopted Constable's distinct touches of broken color and thick impasto. At the Salon's conclusion the British painter was awarded a gold medal.⁵ For Eugène Delacroix in particular, Constable's rich, shimmering surfaces came as a revelation, and during his 1825 visit to London he sought the reclusive painter out. The two shared numerous acquaintances (the dealers Arrowsmith and Claude Schroth, French miniature painter Simon Jacques Rochard, and John Thomas "Antiquity" Smith) and appear to have met, at which time Constable seems to have presented Delacroix with one of his sketchbooks (see also cat. no. 46).⁶ Perhaps Constable's greatest legacy in France, however, resulted from the observation of



critics there that his distinctive points of color appeared to blend when viewed at a distance. This revolutionary optical effect would inspire painters of the Barbizon, Impressionist, and Pointillist groups.

Provenance

Lionel Bicknell Constable, the artist's son (sold, Christie's London, March 2, 1874, no. 164; Mr. Perman, London; (sold, Christie's New York, June 18, 1976, no. 33); London art market; private collection, London; New York art market; purchased in 1989.

Literature

Hoozee 1979, no. 142; New York 1989e, no. 10, p. 93; Reynolds 1996, no. 10.50, pl. 876.

Notes

1. John Fisher's letter to Constable of April 6, 1825 (comparing the sketches to William Paley's posthumous sermons), quoted in Beckett 1952, p. 212.
2. Among Constable's contemporaries, J. M. W. Turner, John Linnell, Camille Corot, and Eugène Delacroix (see cat. no. 46) left celebrated examples. For more on the topic, see Liverpool 2000; Washington, D.C., Brooklyn, and Saint Louis 1996–97; London 1991a; Galassi 1991; New York, Omaha, Los Angeles, and Chicago 1981–82; Cambridge and London 1980–81; and Conisbee 1979.
3. B1981.25.142, oil on paper laid on canvas, 8 $\frac{3}{8}$ × 7 $\frac{3}{8}$ in. (22 × 19.5 cm), ill. London 1991b, no. 45, p. 113.
4. Reynolds 1984, no. 21.1, pp. 67–69; Florisoone 1957.
5. Stendhal, *Mélanges* (October 27, 1824), one of a series of eight articles on the Paris Salon, quoted in Parkinson 1998, p. 133, and New Haven 1991, p. 33 and n. 70.
6. Louvre RF 6234; Reynolds 1984, no. 24.80.

JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776–1837 London

14. *The Lane from East Bergholt to Flatford*, ca. 1812

Oil on heavy twill canvas, laid on heavy composition board
5 7/8 × 8 3/8 in. (14.9 × 21.5 cm)

Inscribed twice on sheet of watermarked stationary (stamped in reverse at upper left corner with the postmark Sussex—/ Hampton/ S.W.), fixed to reverse of panel: (in pencil in left margin) 6138; (in pen and brown ink) This small oil painting, to-gether with a companion painting and/ two small pencil sketches, was presented to my father, the late/ Alfred Tidey, by the late Miss Constable, the daughter of the great/ painter, shortly before her death—about the year 1885—/ on the death of my mother it came into the possession of/ my brother, the late Alfred Constable Bernard Tidey, who/ caused it to be restored through the agency

Until his father's death and his own marriage in 1816, Constable spent large parts of each year with his parents in his boyhood home. He painted this country lane, leading from his native East Bergholt toward neighboring Flatford, where his father owned a mill, many times. Indeed, the view is identical to that shown in two oil sketches dated 1811 and 1812, suggesting a similar date for the present work.¹ Although not related to a finished painting, Constable's lane studies would culminate in *The Cornfield*, a major work of 1826 (and pendant to *Boat Passing a Lock*) depicting a shepherd boy stopping to drink from a spring as he drives sheep down Fen Lane. The more immediate use of sketches such as this one, however, lay in their close study of real color in nature, as Constable declared in a now-famous letter to his friend John Dunthorne: "I shall shortly return to Bergholt where I shall make some laborious studies from nature—and I shall endeavor to get a pure and unaffected representation of the scenes that may employ me with respect to colour particularly. . . . There is little or nothing in the [Royal Academy] exhibition worth looking up to—there is room enough for a natural painture."²

Constable primed the present canvas in a pale brown color and painted in a restricted palette of cool, subtle tones using small, deliberate strokes. It is a landscape of masterful juxtapositions: smoky blue cart tracks on a sandy brown road; flecks of teal, white, brown, and muddy green against the distant blue-green landscape, completed with a single touch of orange. Constable began by laying in the structure of the hedges, field, and trees; as in the preceding study the sky appears to have been painted last.

of Mr Murcott of/ Endell St, Hanover Sq./ My father, a rising miniature painter in the early Victorian days, was on terms of close friendship with John Constable/ up to the time of the great painter's death. His friendship with Constable's children, Lionel Constable, Captain Constable/ and I think two Misses Constable terminated only with their/ successive deaths./ I may add that this small painting to-gether with its/ companion and the pencil sketches were sent to my father/ by Miss Constable as specimens of her father's work and in/ token of a life-long friendship/ 26th September 19[?]/ Stuart Alex. Tidey M.D. (Lond.)

A note pasted to the back of the support indicates that this sketch once belonged to the portrait and miniature painter Alfred Tidey, whom Constable knew in the last years of his life.³ A drawing that Constable gave to Tidey on March 28, 1837, also attests to the friendship, and Alfred Tidey's youngest brother, Robert, recalled an affectionate scene in Constable's studio while the painter was at work on his last exhibited subject, *The Cenotaph* (1833–36).⁴ He remembered watching Constable "dabbing on splashes of colour with his palette knife in lieu of brush and stepping well back into the room now and again to view the result, remarking to my brother in an absent sort of way, "How will that do, Tidey, eh? How will that do?"⁵

Provenance

Isabel Constable, the artist's daughter (died 1888); Alfred Tidey (died 1892), 1885, gift; Dr. Stuart Tidey; R. F. Goldschmidt; London art market; Charles Russell, 1941 (sold, Sotheby's London, November 30, 1960, no. 102); London art market; Arthur Chamberlain, Birmingham, by 1962; London art market, 1984; private collection, England; London art market; purchased in 1998.

Literature

Birmingham 1962, no. 23; Hoozee 1979, no. 88; Rhyne 1981a, pp. 143–44; London 1991b, no. 44, p. 112; Reynolds 1996, no. 12.52, pl. 979.

Notes

1. London 1991b, nos. 41–43, pp. 109–11.
2. By "painture" Constable meant a manner of painting. May 29, 1802. Leslie 1951, p. 15.
3. Reynolds 1984, p. 299, with no. 37.3. Mallalieu 1976, p. 257, lists the year of Tidey's birth as 1806.
4. Paul Mellon Collection, Yale Center for British Art, no. 64/9/12/12. Rhyne 1981a, p. 138.
5. *Sussex Times* (Lewes: January 1971), quoted in Reynolds 1984, p. 286, with no. 36.1.



JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776–1837 London

15. Recto: *Study of Dark Clouds with a Landscape*, ca. 1821

Verso: *Study of Pink Clouds*, ca. 1821

Oil on paper

4 1/2 × 6 in. (11.4 × 15.3 cm)

Constable's cloud studies—among the most celebrated of his works today—were not exhibited during the painter's lifetime. Intended as training exercises that might provide raw material for later pictures, they are largely the products of two years of intense "skying" (1821–22). While earlier and later artists also drew and painted skies, the significant number and extraordinary facility of Constable's oil studies sets them apart.¹

Constable began painting skies in Hampstead, near the large, elevated heath, famous for its panoramic views of London. The immediate circumstance that precipitated the cloud studies may have been criticism of the sky in *Stratford Mill* (1820), but the artist's overwhelming response indicates a deep resonance with the subject. As a boy, Constable's early experience around windmills would have taught him to read skies closely as predictors of weather. As an adult, he fluently employed the system of cloud classification put forth in Luke Howard's *Climate of London* (1818–20) and, after 1823, annotated a copy of Thomas Forster's *Researches about Atmospheric Phaenomena* (1815).² He closely appraised the skies of other artists, recognizing that in landscape painting, the sky is "the *key note*, the *standard of Scale*, and the chief *Organ of sentiment* . . . the *source of light* in nature—and governs everything."³

On a small scale and with great economy Constable here describes a monumental sky. Above a slender strip of landscape brushed in yellowy greens touched with bluer paint, a vast expanse streaked with blue, gray, pink, and white appears to open. Swift upward strokes of purple and gray define this space, the drier consistency of paint retaining the imprint (and several bristles) from the brush. The equally dramatic sky presented on

the verso is, by contrast, closed in mood, focused on a small formation of cream and pink clouds framed in slate blue. If the recto depicts the gathering twilight, the verso may record a particular effect at sunset. The small scale and careful handling indicate a relatively early date for the present sheet, presumably about 1821, and correspond closely to other cloud studies from the period, such as *Evening Landscape after Rain* and *Cloud Study, Sunset*.⁴

Provenance

Sir Henry Newson-Smith, ca. 1890 (discovered in the attic of a house formerly belonging to Ella Mackinnon, the artist's granddaughter); Sir Frank Newson-Smith, 1898 (sold, Christie's London, January 26, 1951, no. 15); London art market; (sold, Christie's London, March 17, 1978, no. 116); private collection, Canada; New York art market; purchased in 1989.

Literature

Reynolds 1984, no. 22.60, p. 112, pl. 382 (recto); New York 1989e, nos. 19 (recto), 20 (verso); Thornes 1999, p. 275, appendix 2, no. 17 (recto).

Notes

1. This compelling subject commands an extensive bibliography. In addition to the references cited in the literature above, the reader is directed to the seminal studies of Constable's clouds, Badt 1950, Hawes 1969, and most recently Liverpool and Edinburgh 2000. For his continental counterparts, see Busch 1994 and the entries by Busch and Jutta Müller-Tamm in Frankfurt and Weimar 1994, pp. 528–70.
2. Thornes 1999, pp. 68–80.
3. Beckett 1968, pp. 76–77.
4. Yale Center for British Art, B1981.25.125 and B1981.25.128. See also Fitzwilliam Museum (PD 222–1961); Hoozee 1979, no. 628; Reynolds 1984, no. 21.127.



JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776–1837 London

16. Recto: *Study of Purple Clouds*, ca. 1821
Verso: *Study of Cumulus Clouds*, ca. 1821
Oil on paper
4 ½ × 6 in. (11.5 × 15.3 cm)

When sketching outdoors, Constable transported his materials—pencils, chalks, brushes, knives, palette, and oil paints held in pigskin bladders secured with twine—in a wooden box.¹ He worked with the box open on his knees, a piece of paper pinned to the inside of the lid (held upright with a metal stay).² Small pinholes in the four corners of the present sheet, and in cat no. 15, attest to the process.³ During his intense skying period Constable prepared his own inexpensive, durable, and lightweight laminate paper supports by gluing large sheets of paper together and, after priming, cutting them to size.⁴ In the field he worked rapidly, painting wet-in-wet using brief strokes and a restricted palette. To capture fleeting atmospheric effects, Constable developed a rapid virtuoso technique that enabled him to produce a skyscape in as short a time as an hour.

On the recto of the present study, long horizontal brushstrokes of gray, grayish brown, and salmon suggest the darkening sky of late afternoon. A formation of clouds in grays and blues, accented with lozenge-shaped strokes of pale yellow along the top, succinctly describes the effect of reflected light. Constable flipped the sheet to paint the cumulus clouds on the verso, which is oriented in the opposite direction. Although some of the paint has lifted from the edges of the sheet (presumably where it was once fixed to a mount), the contrast of creamy blue, gray, and white paint against the more thinly brushed sky retains its immediacy.

Provenance

Sir Henry Newson-Smith, ca. 1890 (discovered in the attic of a house formerly belonging to Ella Mackinnon, the artist's granddaughter); Sir Frank Newson-Smith, 1898 (sold, Christie's, London, January 26, 1951, no. 20); London art market; private collection, Canada; New York art market; purchased in 1994.

Literature

Hoozee 1979, no. 632 (recto only; under "opere dubbie"); New York 1989e, nos. 21 (recto), 18 (verso); Thornes 1999, p. 276, appendix 2, no. 55 (recto).⁵

Notes

1. One such box, in the collection of Sir Edwin Manton, has been analyzed by Sarah Cove (Cove 1998). Collapsible metal tubes of oil paint were not commercially available until 1841, when they were introduced by Windsor and Newton. The paintbox listed above also contained compartments for bottles of oil, resin, turpentine, and phials of powdered pigments and paint. Cove 1991, p. 514.
2. Constable described the process in a letter of 1825. Beckett 1968, p. 189.
3. The box referred to in note 1 had an interior lid space of 8 ½ × 11 ¼ in. (26 × 28.6 cm), into which a 4 ½ × 6 in. (11.4 × 15.2 cm) sheet such as this one would certainly fit.
4. Cove 1991, p. 499.
5. Thornes incorrectly describes the study as "considered dubious by both Hoozee and Reynolds"; in fact, Reynolds supported the attribution to John Constable in a letter dated April 18, 1998 (owner's files).



JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776 – 1837 London

17. *Cloud Study*, August 12, 1822

Oil on millboard

10 ⁵/₈ × 8 ⁷/₈ in. (26.9 × 22.5 cm)

Inscribed recto, lower left: Aug 12. 1822

Inscribed verso, in pencil (in modern hand): 803/5

Rapidly executed and remarkably fresh, this accomplished oil sketch differs from many of Constable's sky studies in its brisk execution and its millboard support.¹ The artist painted his fleeting subject in bold angular strokes dashed rapidly across the surface, building up the thick, creamy white clouds in short zigzagging strokes that soar across the smooth blue sky. A dark gray ground color (painted over a reddish brown priming layer) remains visible in places, enhancing the scene's drama. The staccato brushwork, although largely a stylistic device, is strengthened by the study's millboard support. The hard surface of this pressed paper composite is less yielding and less absorbent than the paper laminates Constable typically employed for his sky studies. When pushed against the tough surface of the millboard, the painter's brush yielding several bristles in the paint.

Not surprisingly, the abrupt facture of the present study finds close correspondence in other works by Constable executed on hard supports, such as the

remarkable open air studies made during the painter's seaside honeymoon in 1816 (fig. 7).² As Cove has demonstrated, after 1810 paper increasingly, but not completely, replaced canvas and millboard as Constable's preferred plein air sketching support. On occasion, however, the artist did sketch on other surfaces.³ At Weymouth Bay, for example, while engaged in painting a larger canvas outdoors, Constable appropriated a spare piece of millboard to capture the fleeting effects of a passing storm.⁴ Similarly, the present study appears to have been painted on an impromptu support seized in a moment of inspiration. Traces of blue, green, gray, and brown paint on the verso reveal its earlier use as a sort of palette on which the artist mixed and tested colors (fig. 8). Arch-shaped scratches record the sweep of the artist's arm: as the paint hardened, Constable scraped the board smooth to regain a flat working surface.

Given the rough condition of the verso, Constable could not have legibly noted the day, hour, and weather



fig. 7. John Constable,
Weymouth Bay, 1816. Oil
on canvas. National
Gallery, London





fig. 8. Verso of cat. no. 17

conditions there, as is typical of his sky studies. Instead, he inscribed—apparently somewhat later, after the paint had begun to dry—only the date, August 22, 1822, along the bottom edge of the recto. The annotation appears to be correct: historical weather data for the day in question correspond to the gathering cumulus shower clouds depicted in the study.⁵

Bolder than Constable's cloud studies painted on paper, the present work's quick, almost jagged facture conveys a sense of power and immediacy. The spontaneous circumstances of its execution (revealed on the verso that once served as a mixing board) provide a fascinating glimpse into the artist's working methods.

Provenance

(Sold, Sotheby's London, November 30, 1960, lot 139); London art market; Dr. Charles Warren, England, by 1984; New York art market; purchased in 1991.

Literature

Hoozee 1979, no. 623 (under "opere dubbie"); Reynolds 1984, no. 22.18, p. 104, pl. 343; Thornes 1999, pp. 206, 260, cat. 42.

Notes

1. I am grateful to Dorothy Fox and Charlotte Hale, of the Metropolitan Museum's Department of Paintings Conservation, and to Marjorie Shelley, of the Department of Paper Conservation, for their close examination of the study and many useful comments. I am also grateful to Sarah Cove and Timothy Wilcox for their thoughtful considerations, made using reproductions of the study.
2. For similarly brisk brushwork, see also Reynolds 1984, nos. 19.9, 19.37, 20.3, 22.63, 23.14, 24.68, and 24.67; pls. 73, 127, 131, 385, 403, 537, and 539.
3. See also Constable's initial sketch of Weymouth Bay (Bowleaze Cove), 1816, Victoria and Albert Museum, oil on millboard, 8 x 9³/₄ in. (20.3 x 24.7 cm), illustrated in Parkinson 1998, pls. 44 and 68.
4. Cove 1991, pp. 501–4.
5. Historical records indicate a cloudy morning followed by a fine afternoon with scattered showers and temperatures reaching 67–75 degrees Fahrenheit. Thornes 1999, p. 260.

JOHN CONSTABLE, R.A.

East Bergholt (Suffolk) 1776–1837 London

18. *Dedham Mill*, ca. 1829

Oil on paper, laid on canvas

7 × 11 ¾ in. (17.8 × 30 cm)

In the later part of his career Constable made fewer open-air oil sketches. Instead he increasingly prepared studio sketches inspired by his earlier outdoor drawings. He developed the present work according to this model, taking as his starting point a pencil drawing of about 1815–16 depicting Dedham Mill from the south bank of the Stour.¹ Constable returned to the drawing in 1829, when, following the death of his beloved wife from tuberculosis and his election to the Royal Academy, he undertook a major publishing project: *Various Subjects of Landscape, Characteristic of English Scenery*, a series of twenty-two mezzotints published in 1830–33.

English Landscape Scenery became for Constable a manifesto of his views on landscape painting and a summary of his career. Its simple typeface and comparatively straightforward images posed a deliberate challenge to J. M. W. Turner's didactic *Liber Studiorum*, a collection of small-scale engravings after that artist's work, published in fourteen five-print issues from 1807 to 1819 and intended as a visual treatise on the history of landscape painting.² Like the *Liber Studiorum*, *English Landscape Scenery* illustrates a range of views, depicted in various seasons, times of day, and weather conditions. It differs in its naturalistic, nonclassical intention, clearly stated in

the subtitle to the second edition: "to Mark the Phenomena of the Chiar' Oscuro of Nature." Constable worked closely with the engraver David Lucas to translate rough, vibrant oil sketches such as this one into mezzotint, a relief printing technique worked from dark to light that yields rich, velvety tones rather than crisp outlines.

The present sketch formed the basis for *A Mill*, published in the first edition of *English Landscape Scenery* in June 1830. Its loosely painted forms—pulled or smeared across the canvas with a palette knife in a range of colors—posed a considerable challenge to the young engraver. To take only one example, the masterful scumble of blue paint dragged lightly across a darker layer that, in the present sketch, succinctly evokes the reflective surface of water does not have an obvious graphic counterpart. Frustrated with Lucas's interpretation of *The Mill*, Constable made numerous small changes to the plate and, according to Leslie, "did not again place anything so unfinished" in his hands.³ In the first publication of the print, as in the oil sketch, the specific location of the mill is not indicated. For the second edition of May 1833 Lucas and Constable prepared a fifth state, adding figures in the foreground, falling rain, and (anomalously) the distant tower of Dedham church (fig. 9).



fig. 9. David Lucas, after John Constable, *A Mill*, published 1832. Karen B. Cohen Collection, New York



Provenance

Possibly Isabel Constable (died 1888), the artist's daughter (sold, by Ernest Alfred Colquhoun, Christie, Manson and Woods, London, May 28, 1891, no. 134);⁴ London art market; the Hon. Ralph Henry Bathurst; (sold, Sotheby's London, November 24, 1948, no. 90); (sold, Sotheby's London, November 30, 1960, no. 121); London art market; (sold, Christie's London, April 24, 1987, no. 46); London art market; New York art market; purchased in 1988.

Literature

Leslie 1937, pl. 10, pp. 244–46; Hoozee 1979, no. 518, p. 139; Reynolds 1984, no. 29.59, pl. 759, p. 212; Hill 1985, p. 107, pl. 17; New York 1988b, no. 30; New York 1989e, no. 26 (reproduced in reverse); London 1991a, no. 198, p. 350; New York 1993b, no. 82, p. 97.

Notes

1. The drawing was first published by Leslie Parris in New York 1993b, no. 81, pp. 96–97.
2. Forrester, 1996.
3. Leslie 1951, p. 180. Leslie was incorrect in stating this was the first plate engraved for the project.
4. Reynolds 1984, pp. 48–49, identified lot 134 in the 1891 sale, "Dedham Mill," as a different sketch, "Dedham Lock and Mill" (Tate Gallery 2661), his no. 20.13, although he acknowledged the ambiguity of that picture's early history.

JULES-ROBERT AUGUSTE

Paris 1789 – 1850 Paris

19. *Five Horses in Frontal View, after Géricault's "Seven Horses in Frontal View,"* ca. 1822

Oil on paperboard, mounted on wood

7 3/4 × 13 1/2 in. (19.8 × 34.1 cm)

The wealthy dilettante, sculptor, and painter Jules-Robert Auguste occupies a special place in the history of Romantic art: his wide travels in the Orient and his collections of exotic artifacts stimulated great interest in the Middle East among artists and writers. The descendant of renowned silversmiths, Monsieur Auguste, as he was generally called, began his artistic career as a sculptor in the Neoclassical style. He won the Prix de Rome in 1810 and, after completing studies in Italy, embarked on two or three years of travel which took him to Greece, Syria, Turkey, Albania, and Egypt.

Auguste may have met Géricault in Rome in 1816; the two met up again later in England and by 1822 were neighbors in Paris on the rue des Martyrs, where the elegant and strangely distant Monsieur Auguste hosted a Saturday evening salon which attracted Vernet, Delacroix, Bonington, and Mérimée, among others. Géricault is credited with redirecting Auguste's practice of art from sculpture to painting, and since both had an intense interest in horses, they shared the experience of portraying thoroughbreds in oil, gouache, and watercolor.

There were evidently several occasions on which Auguste made copies of Géricault's pictures of horses.

One such copy by Auguste, said to be a gouache after five horses by Géricault, was prominently displayed in Delacroix's studio, from which it was borrowed by Paul Huet, who then copied the copy.¹ It is tempting to think that the same picture (inconveniently described as a "gouache") is the oil now in the Cohen Collection; this small panel reproduces five of the seven saddle horses Géricault painted around 1813–14, perhaps from those he saw in the imperial stables at Versailles (fig. 10).² There exist at least three Auguste copies of Géricault that also were copied by Huet, one showing the other two horses in Géricault's painting.³

Although Auguste was extraordinarily skilled as an artist, as this rich and spirited painting demonstrates, his greatest impact was as a traveler and collector. The souvenirs he brought back to France from the Near and Middle East sparked the exoticism so beloved by the Romantics and heightened interest in the Greek War of Independence. He encouraged Géricault's cultivation of Oriental subjects, and he supplied Delacroix with authentic costumes and props for his *Scenes from the Massacre at Chios* (1824) and *The Death of Sardanapalus* (1827–28).⁴



fig. 10. Théodore Géricault, *Seven Horses in Frontal View*, ca. 1813–14. Oil on canvas. Private collection, U.K.



Provenance

Artist's sale, at his home, Paris, May 28–31, 1850, no. 25 (attributed to Géricault); Baron Louis Auguste de Schwiter, Paris; thence by descent; New York art market; purchased in 1988.

Literature

Paris 1933, mentioned under no. 278; Thullier and Grunhech 1978, under no. 53; fig. 53.1; Bazin 1987–97, vol. 3, no. 622, and p. 19.

Notes

1. Saunier 1910, p. 54. Huet's copy of *Five Horses*, after Géricault and Auguste is illustrated in London 1969, no. 11.
2. Among Auguste's copies of horse subjects after Géricault, there is a watercolor heightened with gouache of four horses, which was once owned by Delacroix, who bequeathed it to Huet (see Paris 1933, no. 278).
3. Bazin 1987–97, vol. 3, no. 623.
4. Delacroix 1951, June 30, July 8, and October 4, 1824. Auguste bequeathed many of his artworks to Delacroix, which the latter passed along to Baron Schwiter and Paul Huet.

THÉODORE GERICAULT

Rouen 1791 – 1824 Paris

20. *Bust of a Man with Souvenirs of "The Raft of the Medusa"* (*A Clenched Hand and a Bent Leg*), 1819

Pen and iron gall ink on wove paper

5 × 8 in. (12.8 × 20.3 cm)

Inscribed, below, in pen and ink: dessin de Gericault fait à la magdelaine près fontainebleau; stamped in black ink, verso: mark of Pierre Dubaut [Lugt suppl. 2103b]

Although the short-lived Géricault enjoyed only a twelve-year career, he left a remarkably large and diverse group of drawings, including rapid sketches of individual motifs, preliminary studies for the compositions of paintings and prints, and highly finished watercolors. This sheet of pen and ink studies is an unusually methodical juxtaposition of a sketched head, hand, and leg. The motifs' orderly arrangement suggests a rebus or perhaps a personal memento.

The disembodied limbs can be readily associated with Géricault's monumental painting of victims of the shipwrecked *Medusa*; they probably are meant to suggest the left hand and right leg of the sailor who, supported by a comrade, climbs on a barrel head and waves to a rescue ship. The male portrait at the far left of this sheet has remained something of a mystery, however, as

has the inscription at the bottom of the sheet (translated): "Drawing by Géricault made at the Magdelaine near Fontainebleau."

A possible explanation for the juxtaposition of images in this drawing seems to emerge from events following the exhibition of Géricault's painting *The Raft of the Medusa* at the Salon of 1819. In early September of that year, after the king's ceremonial visit to the show, the exhausted painter left Paris to vacation in the village of Féricy, near Fontainebleau, with his close friend Auguste Brunet.¹ Indeed, it is Brunet with his curly "van Burens," whom Géricault is likely to have portrayed on this occasion, as he had shortly before in a lithograph (fig. 11) and in another pen drawing (fig. 12).² While Géricault and Brunet were visiting Féricy, the artist painted, as a banner for the community church, an



fig. 11. Théodore Géricault, *The Economist Brunet*.
Lithograph. École des Beaux-Arts, Paris



fig. 12. Théodore Géricault, *The Economist Brunet*. Pen and
ink over graphite. École des Beaux-Arts, Paris



image of the local saint Osmane, who was celebrated each year for the fertility-granting powers of her spring, the Magdelaine.³

As Eitner points out, Auguste Brunet had probably introduced Gericault to Alexandre Corréard and Henri Savigny, survivors of the frigate *Medusa*, whose account of its disaster and the bungling of inept officers fueled public controversy and set the artist working on his painting.⁴ Indeed, Brunet's pamphlet on political economy, *De l'aristocratie et de la démocratie* (which was published by the naval engineer, and later bookseller, Corréard) appeared only a short time before Gericault exhibited his historic picture.⁵ Thus, in 1819 both men were attacked in the press for their critical views of the government. In this drawing Gericault may have been signaling how his and Brunet's fortunes were linked.

Provenance

Pierre Dubaut, Paris; Private collection, France (by 1964); New York art market; purchased in 1989.

Literature

Paris 1950, no. 54; Winterthur 1953, no. 181; Paris 1964, no. 72 (ill.); Eitner 1972, p. 161, no. 69 (fig. 68); Bazin 1987–97, vol. 6, no. 1977 (see also no. 1997A: tracings of the hand and leg by Alexandre Colin).

Notes

1. Eitner 1972, p. 57.
2. A graphite portrait of Brunet (private collection), is reproduced in Bazin 1987–97, vol. 1, p. 49 (fig. 18). See also Aimé-Azam 1956, p. 219 (ill. opp. p. 160), where it is suggested that Gericault's painting of a gentleman in a policeman's or veteran's cap represents Brunet. His history as a lieutenant in the imperial army and then as one of Gericault's comrades in the royal cavalry is noted in Chenique 1996, p. 345.
3. See Bazin 1987–97, vol. 6, no. 2111 and also nos. 2109 and 2110, a two-sided sheet of unrelated figure sketches in the Cleveland Museum of Art, which bears the inscription: "dessin de Gericault fait à fontain [word crossed out] magdelaine."
4. Eitner 1972, p. 11.
5. *De l'aristocratie et de la démocratie, de l'importance du travail et de la richesse mobilière* was published in 1819 by Corréard, who had opened an office at the Palais Royale under the shop sign "Au naufragé de la Méduse" (The Wreck of the Medusa).

THÉODORE GERICAULT

Rouen 1791 – 1824 Paris

21. *A Peasant Leading a Horse-Drawn Straw Cart*, ca. 1820–21

Graphite on laid paper
6 1/4 × 8 3/4 in. (16 × 22 cm)

The mutual labors of men and horses figure prominently in Géricault's art, beginning with his youthful efforts in the studio of the equestrian specialist Carle Vernet. Indeed, his vivid studies of uniformed cavaliers with elegant steeds won him early success, notably at the Salon of 1812 where he showed his *Charging Chasseur*.

However, during a trip to Italy in 1816–17 Géricault became enthralled by a very different encounter between man and beast, the traditional race of the Barberi horses in the Corso. And in England, in 1820–21, where he might have lavished attention on racing thoroughbreds, he instead became attracted to British work-horses, members of the equine proletariat.

Géricault's interest in the daily activity of London's streets, backroads, and outlying fields resulted not in grand paintings but in a series of lithographs, *Various Subjects Drawn from Life and on Stone* (London, 1821), for which this drawing may have been a study, although there is no similar composition among the prints. Géricault made even a humble subject such as this seem heroic—he had a keen eye for composition, and the harmonious configuration of animal and human forms gave his works superb balance and pictorial strength.

An oil related to his *Race of the Barberi Horses* (fig. 13) presents a similar composition, illustrating what Eitner terms “the basic unit” of construction for his ambitious, but never fully realized Roman picture.¹ The planar pairing of the riderless horse with its groom alongside, striding forward but facing outward, sets the rhythmic pace of limbs in the British carthorse drawing and makes the figures appear stable while in motion and eternally inseparable. Thus, like the sculpted horses and trainers of the Parthenon or the Quirinale, these beings never tire but convincingly and perpetually progress.

Provenance

Probably Pierre Dubaut, Paris (by 1935); Hans E. Bühler, Winterthur (his sale, Christie's London, November 15, 1985, lot 59).

Literature

Paris 1935, no. 57; New York 1936, no. 27; Paris 1937a, no. 142; Winterthur 1953, no. 133; Dubaut, Nathan, and Bühler 1956, no. 39; Brookville, N.Y., 1986, pp. 62–63; Bazin 1987–97, vol. 7, no. 2153 and pp. 12, 15.

Note

1. Los Angeles, Detroit, and Philadelphia 1971–72, p. 83.



fig. 13. Théodore Géricault, *Horse Restrained by Grooms*. Oil on canvas.
Musée des Beaux-Arts, Rouen



THÉODORE GERICAULT

Rouen 1791 – 1824 Paris

22. *Five Studies of the Heads of Turbaned Orientals*, ca. 1822–23

Pen and iron gall ink on wove paper (part of upper left quadrant of sheet missing)

6 × 7 1/4 in. (15.3 × 18.5 cm)

Stamped in black ink, lower center: mark of Henri Delacroix (not in Lugt); stamped in purple

ink, lower right: mark of Pierre Dubaut (Lugt suppl. 2103b)

Portions of an autograph letter written in pen and ink, verso: Ceci fait que [...] / Qui tient à [...] / et que j'aimais [...] / connaître [...] / et vous aurez [...] / son humeur aimable et franche, Mademoiselle / Josephine vous répètera que je suis mieux / comme je vous l'ai dit et qu'elle m'a vu / même faisant mes dispositions de départ / Adieu donc jusqu'au revoir.

The faces and figures of turbaned Orientals appear frequently in Géricault's work, particularly after 1820, when they assume greater individuality and authenticity than the Mamluks routinely depicted in souvenirs of Napoleon's campaigns painted by his early teacher, Carle Vernet, and by the emperor's official chronicler, Antoine Gros. Géricault's increased attention to particulars of exotic physiognomy and dress may be explained by his reported encounter with shipwrecked Turkish sailors in the streets of Paris, probably in 1819. He hired one of these men, Mustapha, as his servant and model, occasionally posing him in costumes that he borrowed (as did

Delacroix) from the artist-collector Jules-Robert Auguste.

It is clear that Géricault found more and more reasons to introduce into his art the sturdy figures and proud heads of turbaned easterners, many of which he undoubtedly modeled on Mustapha, his handy archetype. Thus, the same broad, mustachioed face appears not only in paintings and drawings that bear the individualized character of portraiture (fig. 14) but also in more generic works like the present sheet of exercises (which includes another oft-repeated bearded type) and in lithographs of Arabian horses accompanied by their trainers.¹ The outbreak of war between the Greeks and the Turks in 1821 had stirred the artist's hatred of oppression and had given a timely urgency to his depiction of eastern motifs. The publication in French of *The Giaour*, *The Bride of Abydos*, and *Maïeppa* by the poet Byron gave Géricault further inspiration for his group of Oriental heroes in lithographs of 1823.²

Eitner suggested that the five faces here date around 1822 or 1823, when Géricault was suffering from the illness alluded to in a note on the drawing's verso.³ In this message he remarks that Mlle Josephine (otherwise unknown) "will repeat that I am better, as I told you, and that she even saw me getting ready to go out. Farewell, now, until we meet again."

Provenance

Henri Delacroix, Paris (his sale, Palais Galliera and Hôtel Drouot, Paris, March 31, April 3–4, 1962, lot 204); Pierre Dubaut, Paris; private collection, Switzerland; New York art market; purchased in 1989.



fig. 14. Théodore Géricault, *Mustapha*. Watercolor over black chalk. Musée du Louvre, Paris



Literature

New York 1989d, no. 1.

Notes

1. Notable depictions of Mustapha are the painted portrait in the Musée des Beaux-Arts, Besançon, and a watercolor in the Musée du Louvre and another in the collection of Mr. and Mrs. Eugene V. Thaw. Turbaned horsemen appear in Géricault's lithographs in Delteil 1924, nos. 37 (1821) and 56 and 57 (1822).
2. Géricault collaborated with his friend Eugène Lami in the publication of a Byron suite. See Delteil 1924, nos. 94–96.
3. New York 1989d, no. 1.

AUGUSTIN ENFANTIN

Belleville 1793 – Naples 1827

23. *An Artist Painting among Boulders in the Forest of Fontainebleau*

Oil on paper, mounted on canvas

10 ½ × 13 ½ in. (26.7 × 34.3 cm)

Inscribed in brown ink, verso: Enfantin — L'Artiste, 1025

Very little is known about Augustin Enfantin. He exhibited only once at a Paris Salon, in 1827, the year of his premature death at thirty-four. His submissions included a group of drawings, a small painted view of the Forest of Fontainebleau, and another of Mount Posillipo, near Naples where he died.

Enfantin was a pupil of the landscapists Édouard Bertin and Ciceri, studying in Rome about the same time that Caruelle d'Aligny and Corot did. His paintings, drawings, and prints also chart travels in Spain, England, Switzerland, and the French Dauphiné and in the environs of Paris, where he carefully recorded picturesque outlooks.¹ In 1824 he visited Normandy as a participant in Baron Taylor's ambitious project to record historic French sites and produced three views of the Abbaye de Mortemer. His lithographs of the Gothic abbey's ruins, which he showed rising above forests, marshes, and mist, were published in volume two of Taylor's *Voyages pittoresques et romantiques dans l'ancienne France* (Paris, 1825), the same volume to which Bonington, Gericault, and Ciceri also contributed illustrations.

A fondness for landscapes in which mountains, boulders, and stone ruins jut toward the sky characterizes

many of Enfantin's pictures, including this one of ledges and rocks in the Forest of Fontainebleau, where he painted frequently. Applying the classic lessons of landscape composition, he plotted his view methodically, joining its two sides along a broad diagonal and adding Lilliputian figures to the scene to make the monumental landmarks yet more wondrous. To the charming naïveté of his *mise-en-scène*, Enfantin contributed a lively regard for small details, like the artist's straw hat and blue smock and the paintbox that lies open on the mossy ground. These are described with short strokes of thick pigment and a richly varied palette which gives a gray boulder glints of white, ocher, green, rose, and blue.

Provenance

Probably sold at Enfantin estate sale, Paris, March 3, 1828, possibly lot 60 ("Études de rochers, forêt de Fontainebleau"); New York art market; purchased in 1994.

Note

1. Enfantin's prints (more than sixty lithographs and one etching) are listed in Bibliothèque Nationale 1930–67, vol. 7, pp. 365–66. His drawings and paintings are represented in the collections of French museums in Besançon, Bourges, Cherbourg, Le Puy-en-Velay, Montpellier, Paris (Musée Carnavalet), and Rouen.



CAMILLE COROT

Paris 1796 – 1875 Ville d'Avray

24. *Trees in the Forest of Fontainebleau*, ca. 1830–33

Graphite on laid paper

11 1/8 × 8 7/8 in. (28.5 × 22.6 cm)

Stamped in red ink with Corot estate mark, lower left: VENTE COROT [Lugt 460a]

Inscribed in graphite on verso, upper left: Croquis de COROT / en forêt de Fontainebleau / (provient de la vente posthume du maître) / Offert à Monsieur Allard / Alf. Robaut

In an unassuming way the most important traditions in French landscape art live on in the work of Corot. He was not immune to the effects of Dutch and English landscape painting, but Gallic formality prevailed in all his works, providing a balanced and somewhat static background to a facade of ease and elegance. Thus, in a drawing like this one Corot seems to have rediscovered the woodlands of France just as Fragonard left them. Foliage fills the air, hovering in clouds about tree trunks and branches and giving way, here and there, to zigzag shadows. Light and substance are served in equal measures. There is a careful harmony.

A strong Neoclassical school of French landscape art, including the influential Jean-Victor Bertin, helped Corot bring nature back to earth, so to speak, although he was always inclined to dream. A relatively early work such as this, probably done between Corot's first and second trip to Italy, may be compared to his entry to the Salon of 1831, *The Forest of Fontainebleau* (National Gallery, Washington, D.C.), a dense tapestry of tree trunks and leaves marked by an occasional drooping branch and a broken twig in the lower right corner to bounce the eye back into the center of the composition. Charles Baudelaire was particularly vocal in his appreciation for such flat, uniformly textured pictures, recog-

nizing the power of Corot's abstraction and restraint: "He is one of those rare artists, perhaps the only one, who preserves a profound sense of composition and who observes the proportionate value of each part of the whole and (to compare the structure of a landscape with the structure of a human body) one who always knows just where to place the bones and what size they ought to be. One senses, one imagines that M. Corot draws abbreviations, and freely so, which is the only way to amass a large amount of precious material very quickly."¹

Provenance

Corot estate sale (second part), Paris, June 3, 1875, possibly lot 550 or 552 (each lot containing eight sheets sold for 20 FF to Alfred Robaut); Alfred Robaut, Paris; M. Allard, Paris; New York art market; purchased in 1988.

Note

1. De plus, il est un des rares, le seul peut-être qui ait gardé un profond sentiment de la construction, qui observe la valeur proportionnelle de chaque détail dans l'ensemble, et, s'il est permis de comparer la composition d'un paysage à la structure humaine, qui sache toujours où placer les ossements et quelle dimension il leur faut donner. On sent, on devine que M. Corot dessine abrégativement et largement, ce qui est la seule méthode pour amasser avec célérité une grande quantité de matériaux précieux." *Les curiosités esthétiques*, 1859, quoted in Courthion 1946, vol. 2, p. 26.



CAMILLE COROT

Paris 1796 – 1875 Ville d'Avray

25. *A Horseman and a Traveler on Foot Nearing Two Trees*, 1874

Charcoal (rubbed) and black chalk on laid paper; watermark, lower center: BL in a shield

10 1/2 x 13 1/4 in. (26.5 x 33.5 cm)

Signed and dated in graphite, lower right: 1874 COROT

This austere and airy composition dominated by a pair of embracing trees is generally characteristic of Corot's late graphic works, as is the theme of the cavalier traveling through a landscape, sometimes joined by a single companion. The subject recalls the Don Quixote pictures produced by Corot's good friend Daumier. A "nomadic bachelor" himself, Corot produced this drawing only a few months before his death, and it testifies to the special role graphic arts played in the final years of his career, due largely to the encouragement of others. Referring to the lithographs Corot made in 1871 at the earnest entreaties of Alfred Robaut, Melot noted that "it is known that at the close of his life Corot gave in easily to all the least disinterested demands and requests of his friends and dealers, and this album is proof of that weakness."¹

During the 1850s Corot occasionally was diverted from painting to try his hand at etching or the novel semiphotographic process of cliché-verre, the first under the guidance of Jules Michelin and the latter with the enthusiastic urging of Constant Dutilleux and

Charles Desavary. A close friend of Corot, Desavary was skilled in printmaking and photography and was dedicated to recording Corot's large oeuvre. Among his issues of photographic reproductions is an album of facsimiles of sixty drawings published in 1873.

In summer 1874, while visiting Desavary in Arras, Corot worked with him to execute his last group of clichés-verre.² It is likely that he made this drawing, which closely resembles his 1874 cliché-verre *Horseman Pausing in the Countryside* (fig. 15; Robaut 3220), at the same time. Desavary probably planned to reproduce it as another facsimile and may have suggested the retouching of the drawing in black chalk to ready it for the camera.

Provenance

Georges Bernheim, Paris; Paris art market; New York art market; purchased in 1994.

Notes

1. Melot 1980, pp. 22, 260.

2. Detroit and Houston 1980, pp. 52, 83.



fig. 15. Camille Corot, *Horsemen Pausing in the Countryside*, 1874. Cliché-verre. New York Public Library, New York



THÉODORE CARUELLE D'ALIGNY

Chaumes (Nièvre) 1798 – 1871 Lyon

26. *Daphnis and Chloe*, ca. 1822

Brush, brown ink, and wash, heightened with white gouache on wove paper
7 × 9 1/4 in. (17.7 × 23.5 cm)

Throughout his career Aligny seldom strayed from the edicts of conventional historical landscape production which required sylvan pictures to be peopled with figures whose stories justified the elaborate attention paid to woods and meadows. Thus, diminutive creatures identified as Prometheus, Bacchus, Hercules, and Apollo (among others) live in the still, cool air of his groves and ravines. This early, careful composition, its woodlands receding plane-by-plane like the flats of an opera set, aims for the classic refinement of atmospheric landscape demonstrated by Aligny's teacher, Louis-Étienne Watelet.

Although unmentioned in Aubrun's catalogue of Aligny's work, this work is almost certainly related to the painting with which the young artist made his debut at the Salon of 1822: *Daphnis et Chloé au bain* (Salon no. 1690; Aubrun 3). The story of these two young lovers from a Greek idyll by Longus remained popular in France after its translation by Aymot in the sixteenth century. Interest in it was revived with an extravagant

edition illustrated by Prud'hon and Gérard, published by Didot in 1800.

Aligny's painting, evidently now lost, can be imagined through this drawing and two others, both on *papier calque*: a compositional study in black chalk that is probably a tracing of the present work (Aubrun D.846, fol. 4; Bibliothèque d'Art et d'Archéologie Doucet, Paris) and a graphite study of lovers surrounded by trees (Aubrun D.684; Musée du Louvre). Two sketches for the painting which were in the estate sale of Aligny's widow in 1878 (Aubrun 154, 155) are also presumed lost (Aubrun 1, 2) but may in fact be accounted for by the Cohen drawing and another, now in the Louvre (fig. 16).

Provenance

Private collection; New York art market; purchased in 1994.

Literature

See Aubrun 1988, nos. 1–3, D.684, D.846, fol. 4.



fig. 16. Théodore Caruelle d'Aligny, *Daphnis and Chloe*. Black chalk on tracing paper. Musée du Louvre, Paris



THÉODORE CARUELLE D'ALIGNY

Chaumes (Nièvre) 1798 – 1871 Lyon

27. *The Drowned Narcissus*

Pen and brown ink on wove paper

10 1/4 x 9 3/8 in. (26 x 23.8 cm)

Signed in pen and brown ink, lower right: ALIGNY¹

Traveling in Italy (1822–27), where he first befriended Corot, Aligny began practicing a manner of drawing in pen and ink which he perfected over time and on further journeys in France, Italy, Switzerland, and Greece. He was attracted especially to sunny, spacious vistas which he studied in plein air, creating drawings of far greater intricacy, monumentality, and assurance than his relatively timid paintings. Early and continued contact with Corot undoubtedly aided Aligny's development of spatial clarity; his early lyrical draftsmanship immediately calls to mind Corot's drawings of Civita Castellana, where the two artists drew, side by side, in 1826. In fact, the landscape setting in this drawing is clearly reminiscent of sites both artists studied there.²

The commission Aligny received from the French government in 1843 to etch views of Greek ruins served to sharpen his linear syntax. By that time he had become extraordinarily adept at rendering vistas stacked with sunbleached rocks and vegetation. The brilliance and calculated precision of these works suggest that Aligny's contact with the Nazarenes and other German artists in Italy made a profound and lasting impression.

When painting, Aligny generally peopled his landscapes with significant mythological or biblical figures rather than anonymous peasants or travelers. However,

his landscape drawings are more often devoid of humanity. This dramatic narrative landscape, the site of the youth's drowning (mourned by "weeping" saplings), is evidently connected with a painting of the handsome, ill-fated Narcissus, for which there exists, at least, a sketch (fig. 17).³ The compressed array of struggling trees and fractured boulders dwarfs a solitary human being and presents the natural world as wondrous, yet vaguely threatening. A similar outlook may be found in the feverish graphic works of younger, later Romantics: Meryon, Bresdin, and the latter's pupil Redon.

Provenance

Private collection, France; (Hôtel Drouot, Paris, December 5, 1984, lot 67); New York art market; purchased in 1988.

Literature

New York and London 1988, no. 70.

Notes

1. Aligny usually signed his graphic works with a monogram. The bolder and more formal signature here may indicate his intention to show this drawing at a Salon exhibition, as he did others in 1834, 1839, and 1869 (some of his drawing submissions were refused in 1833 and 1839; see *Chronologie* in Orléans, Dunkerque, and Rennes 1979). It is also possible that the signature on this drawing is a later addition.
2. See Corot, *Civita Castellana*, 1827 (ill. Robaut 1965, vol. 1, p. 37).
3. Drouot 1878, lot 147.



fig. 17. Théodore Caruelle d'Aligny, *Study of a Prostrate Male Nude*. Black chalk. Musée du Louvre, Paris



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

28. *Male Academy Figure: Half-Length, Side View*, 1818–1820?

Oil on paper, mounted on panel (formerly canvas)

15 ³/₄ × 13 ³/₈ in. (40 × 34 cm)

Formerly marked with Delacroix estate seal (removed when paper transferred from canvas to panel sometime after 1964)

This early, academic nude is the first documented work in Johnson's catalogue raisonné of Delacroix's paintings, one of four such male academy studies cited that date from around 1818–20 when the artist was a student in the studio of Pierre-Narcisse Guérin. The painting provides a fitting start to a survey of Delacroix's illustrious career, because nude or nearly nude figures are central to his first great programmatic canvases: *The Barque of Dante* (Salon of 1822), *Scenes from the Massacres of Chios* (Salon of 1824), and *The Death of Sardanapalus* (Salon of 1827–28).

This conscientious exercise—the painting of a posed, live model—attends particularly to the expressive junctures of shoulder and hip as is Delacroix's frequent practice. However, its quietude and stillness do not prepare us for the dramatic human figures who breathe life into Delacroix's pictures, like the Michaelan-gelesque boatman and the tortured souls straining to

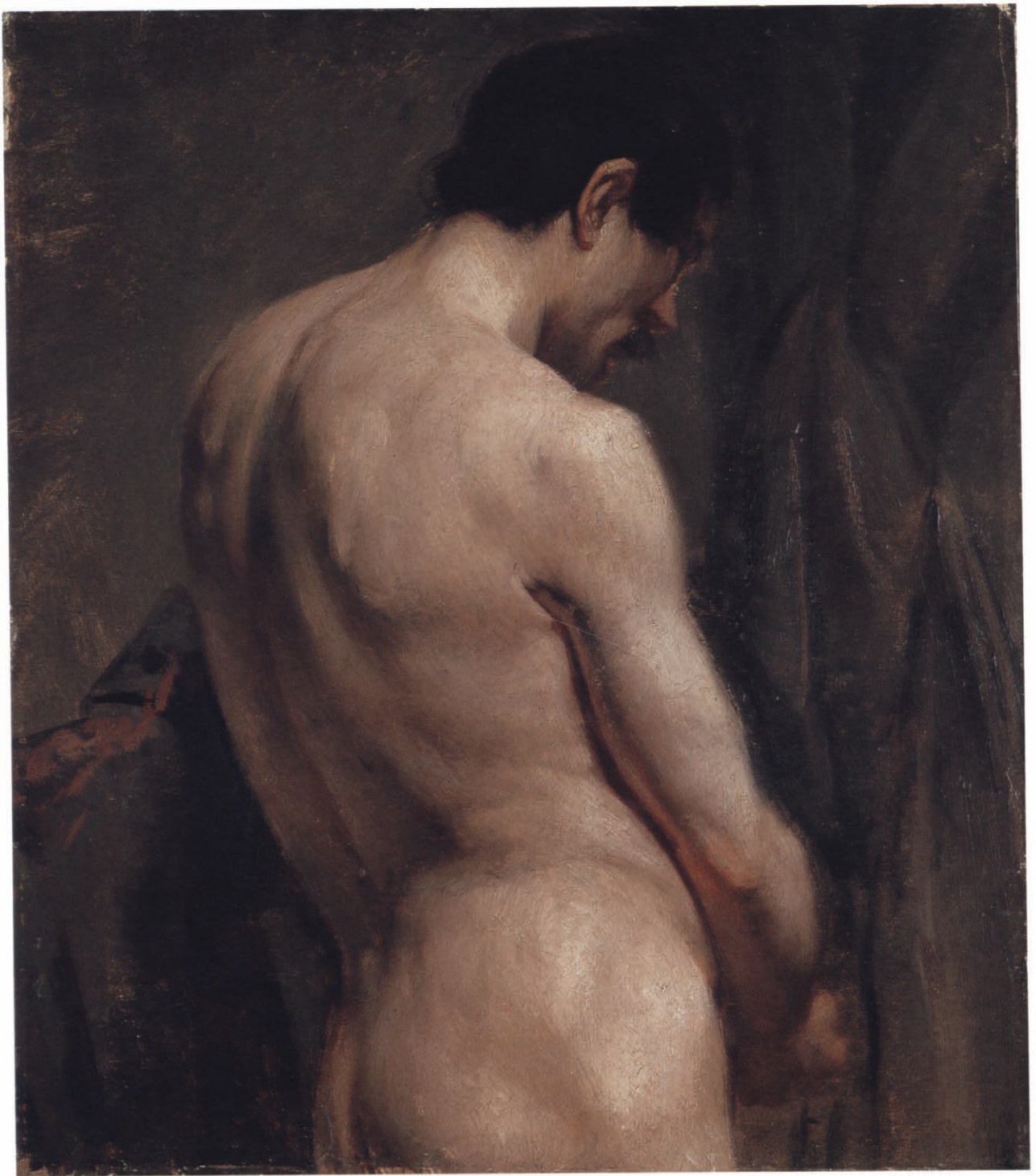
save themselves in the barque. In this model's posture there are signs of the skill and sensitivity Delacroix later brings to bodies in states of exhaustion, despair, and even death. And in this luminously painted skin there is a hint of the luxurious, pearly flesh that Delacroix discovered in Rubens's oils and delivered to the chamber of Sardanapalus.

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, included in lot 200; H. Vever?; [A. Vullier, Paris]; bought from him by M. Mercier, Lausanne, February 1897; by inheritance to H. E. Lombardet, Lausanne (by 1963; sold H. E. Lombardet sale, Lausanne, February 3, 1966); C. Sfezzo, Lausanne (sold Christie's London, November 27, 1987, lot 51); London art market; purchased in 1988.

Literature

Robaut 1885, no. 1470 (included); Bern 1963–64, no. 1; Johnson 1987b, vol. 1, no. 1, vol. 2, pl. 1; Johnson 1989, vol. 6, p. 193, no. 1; New York 1991b, no. 1.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

29. Recto: *Two Studies of a Reclining Male Nude, after Géricault*, ca. 1820
Verso: *Nude Figures after Géricault's studies of Rubens's "Fall of the Damned"*

Pen, brown ink, and graphite on laid paper; watermark: J Kool...

10 × 13 1/8 in. (25.5 × 33.3 cm)

Stamped on verso in red with the Delacroix estate mark, lower right:

E.D [Lugt suppl. 838a]

The figure studies drawn on both sides of this sheet testify not only to the close relationship between Delacroix and Géricault, but also to their shared admiration for the work of Peter Paul Rubens. Both the male nude on the recto of this sheet (opposite) and the studies after Rubens's *Fall of the Damned* on the verso (fig. 23) were copied by Delacroix from drawings by Géricault (figs. 19 and 22).

While Géricault was working on the vast and complex composition of *The Raft of the Medusa* (1819), Delacroix assisted him by posing for one of the shipwrecked figures: the prostrate sailor in the center foreground of the finished painting, lying face down, his left arm flung forward, his right pulled back.¹ This presumably drowned casualty appears repeatedly in Géricault's

preparatory studies for the *Raft*, with intermittent shifts in the positions of the arms (figs. 18 and 21).² In at least two instances, Delacroix copied the figure from Géricault's drawings, presumably because he had modeled for it.³ The figure study copied from Géricault in this instance may also have been one for which he posed. That would help to explain why he selected and carefully reproduced this particular male nude from among the many in Géricault's paintings and drawings and juxtaposed it with the figure studies after Rubens on the verso of the same sheet.

Delacroix's sketches of tumbling men and women taken from Rubens's *Fall of the Damned* (Munich) were evidently based, as Eitner suggests, on drawings Géricault made while studying a reproductive engraving of the painting (fig. 20).⁴ The throng of agonized and twisted bodies in Rubens's dynamic composition became a rich source of inspiration for contorted figures in Géricault's *Raft of the Medusa* (1819) and in Delacroix's *Barque of Dante* (1822) and *Death of Sardanapalus* (1826–27).



fig. 18. Théodore Géricault, *Youth Lying on His Face*. Pen and ink. Musée des Beaux-Arts, Rouen

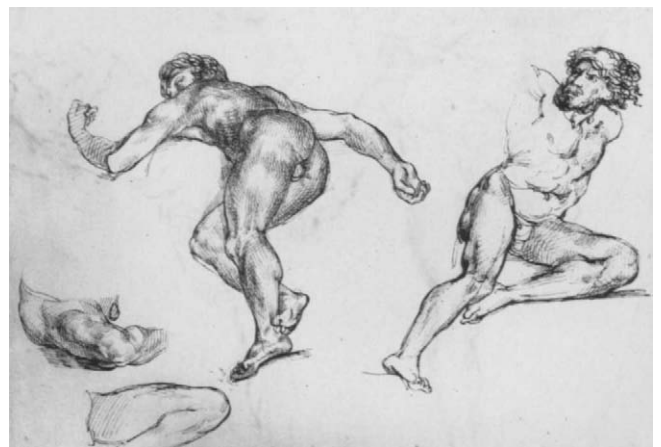


fig. 19. Théodore Géricault, *Studies of Two Male Nudes*. Pen and ink. Private collection



recto

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, possibly within lots 635–637; Geismar, Paris; François Mayer, Paris; Dr. Peter Nathan, Zurich; Barbaralee Diamonstein, New York (by 1971); New York art market; purchased in 1988.

Literature

Eitner 1971, pp. 53–54, figs. 9, 10; Providence 1975, no. 79 (see also no. 77 for related Géricault drawing); New York 1991b, no. 63; Paris 1991–92, see no. 178; Bazin 1987–97, vol. 6, pp. 16, 27 (fig. 8), 28, and 107 (no. 1944A).

Notes

1. Clément 1879, p. 143.
2. See Eitner 1972, pls. 4–8, 14–21.
3. Sérullaz 1984, vol. 2, nos. 1335, 1382.
4. Eitner 1971, p. 52. Other drawings attributed to Delacroix after Rubens's *Fall of the Damned* can be found in the Karen B. Cohen Collection, the Courtauld Institute, London, and the Musée du Louvre. See Sérullaz 1984, vol. 1, nos. 1333–39.



fig. 20. Jonas Suyderhoef (ca. 1613–1686), *The Fall of the Damned*, after Rubens. Engraving. Iris and B. Gerald Cantor Center for the Visual Arts, Stanford University

fig. 21. Théodore Géricault, *Nude Figures*, after Rubens's "Fall of the Damned." Graphite. Karen B. Cohen Collection, New York

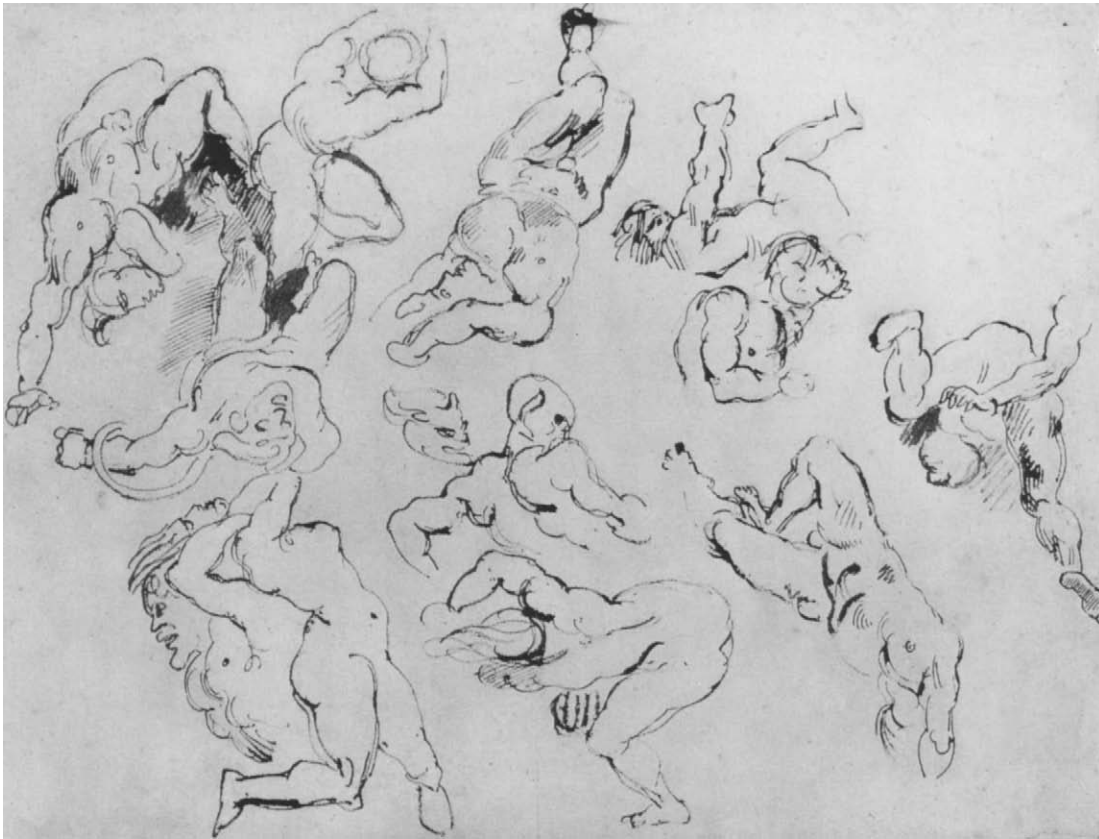
fig. 22. Théodore Géricault, *Nude Figures*, after Rubens's "Fall of the Damned." Pen and ink. Karen B. Cohen Collection, New York

fig. 23. Verso: cat. no. 29. Eugène Delacroix, *Nude Figures*, after Rubens's "Fall of the Damned." Pen and ink. Karen B. Cohen Collection, New York

20



21



22



23

EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

30. *Head, Shoulder and Foot; Studies for "Scenes from the Chios Massacres,"* ca. 1824

Graphite on wove paper

7 7/8 × 12 1/4 in. (20 × 31 cm)

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

Near the center of Delacroix's brave, sweeping summary of the atrocities which took place on the Greek island of Chios is the seated figure of a gaunt, but majestic woman (fig. 24). Hers is the most powerful and memorable face in this brutal and tragic scene recalling the Turks' murder and abduction of nearly ninety thousand Greeks. Violence and mortal suffering surround this defeated woman who lifts her eyes in terror, disbelief, and supplication.

As Delacroix knew very little about either Greeks or Turks, he relied on journalists' reports and the accounts and souvenirs of travelers like his friend Monsieur Auguste. In this exotic dark-haired woman, whom he also studied in a portrait painting, he found just the model he needed for the pivotal figure in his monumental picture.¹ It is she, her head wrapped in a scarf and her large, sorrowful eyes rimmed by heavy lids and thick lashes, who appears in full-face and profile sketches on

this drawing. The emaciated arm and shoulder at the center of the sheet, as well as the foot and ankle at right, are likely hers too.

The rather delicate and intently focused working of the graphite here is consistent with Delacroix's early draftsmanship. Patches of lines, clumped together like chopped straw, are used to describe the facial planes, the high cheekbones, and the underside of the woman's jaw. The thin lips are slightly parted and slack as in the artist's painted portrait of her. In the monumental *Chios* painting, however, a full, dramatic persona was developed to represent Greek suffering and endurance.

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably included in lot 308; Paris art market (sold 1995); New York art market; purchased in 1995.

Literature

Robaut 1885, probably under no. 1491.

Note

1. *Head of a Woman* (private collection, Paris); Johnson 1987b, vol. 1, no. 77, vol. 2, pl. 68.



fig. 24. Eugène Delacroix, *Scenes from the Chios Massacres*, 1824. Oil on canvas. Musée du Louvre, Paris



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

31. *Écorché: Torso of a Male Cadaver*

Black and red chalk, graphite, and white chalk on wove paper
10 × 6 1/4 in. (25.2 × 15.9 cm)

Stamped in red ink, lower left, with Delacroix estate mark:
E.D [Lugt suppl. 838a]

This stunning rendering of a flayed cadaver, the flesh pulled back across the chest to expose the underlying musculature, reveals not only Delacroix's intense curiosity and devotion to the accurate rendering of human form but also his deep respect for the miraculous underpinnings of life. Almost lovingly, he has caressed the body's forms with colored chalks, presenting a strangely vibrant corpse.

Among Delacroix's earliest inquiries in anatomy and the first-hand investigation of the cadavers of animals were his study with Barye of dead lions in the Paris Menagerie in 1828–29. His frank enthusiasm for the venture is found in a note he wrote to Barye on June 19, 1829, upon hearing of a new feline fatality: "The lion is dead—Let's hurry—There's only a short time to act. I'll be waiting for you."¹

In his journals Delacroix is silent on his attention to cadavers, but an album of forty anatomical sketches assembled by Moreau-Nélaton resides among his drawings in the Louvre.² Within this album are works in black and red chalk, very similar in their handling to

Mrs. Cohen's drawings (fig. 25), where the postures of the figures also suggest that the same cadavers were being studied.³ Although the dates of these drawings are not known precisely, they are surely mature works and likely to have been done relatively late in Delacroix's career.

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably part of lot 659 (seventy-one items) or lot 660 (fifty-five items); New York art market; purchased in 1986.

Literature

Robaut 1885, probably under no. 1923 or 1924 ("Études d'après des cadavres et des écorchés"); Frankfurt am Main 1987, pp. 184–85, no. 11.

Notes

1. Letter published in Delacroix 1935, p. 225: "Le lion est mort—Au galop—Le temps qu'il fait doit nous activer. Je vous y attends." Quoted and redated in Sérullaz 1984, vol. 1, p. 396. Écorchés of felines are listed in the Louvre inventory under nos. 1091–1105.
2. Sérullaz 1984, vol. 1, nos. 938–77.
3. See Sérullaz 1984, vol. 1, nos. 939, 943, 947, 956, 961.

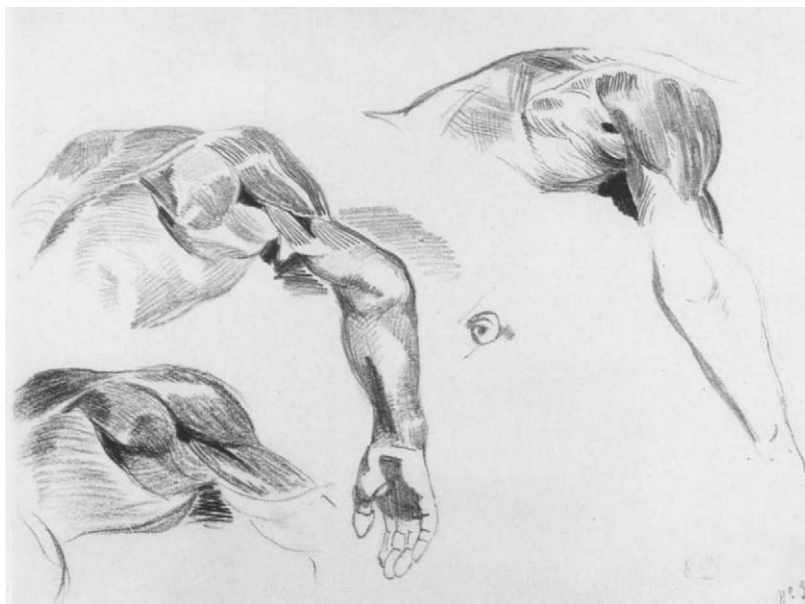


fig. 25. Eugène Delacroix, *Écorché: Three Studies of a Shoulder*. Black and red chalk. Karen B. Cohen Collection, New York



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

32. *The Agony in the Garden*, ca. 1824

Brush and brown wash over graphite

5 × 7 ½ in. (12.6 × 19.1 cm)

The Metropolitan Museum of Art, Promised Gift from the Karen B. Cohen Collection of Eugène Delacroix, in memory of Jacob Bean

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

All the essentials of Delacroix's oil of Christ praying in the Garden of Olives (fig. 26; Johnson 154), his first official commission for a religious painting, were established by the artist in this preparatory wash drawing. However, its hazy lyricism and a doll-like Christ hardly prepare us for the brilliant and theatrical tableau that now hangs in the church of Saint-Paul-Saint-Louis in Paris. Perhaps, as Johnson suggests, Delacroix's strong interest at that time in Spanish art, as well as in Rubens, played an important role in the dark, dramatic picture, evident in its dynamic, diagonal thrust from left to right, the heroic form of its bearded martyr, and the lovely grieving angels. Posed as in the final painting, but only vaguely described in this hastily brushed "thinking" version, the ingenious angel trio was much admired when the canvas was presented at the Salon of 1827. On this occasion the photographer Charles Dutilleux remarked, "I would like a little more majesty in the Christ, but the angels are composed as if by Raphael."¹ Evidently Delacroix had some difficulty establishing the persona of the figure of Christ; several drawn studies for the painting survived to appear in his estate sale.² A touchingly

vulnerable Christ, leaning upon a rock, is portrayed in a preliminary watercolor, now in the Musée du Louvre.

Later, in 1855, long after the picture had been installed in the church for which it had been commissioned, Delacroix complained to the curé of its location and condition: "Given the height at which it has been placed, and the difficulties of caring for it in that location, it will be destroyed a few years."³ Recently cleaned and restored, the picture still hangs high, above a doorway in the nave.

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, part of lot 311; Auguste Vacquerie, Paris; Mme E. Lefèvre, Paris; P. Lefèvre-Vacquerie, Paris; by descent to A. Gaveau; sale, Sotheby's Monaco, December 3, 1989, lot 523; New York art market; purchased in 1990.

Literature

Paris 1864, no. 173; Robaut 1885, no. 1522; Escholier 1926–27, vol. 1, no. 172; Paris 1927, no. 296; Georgel 1970, p. 181, no. 8; Johnson 1987b, vol. 1, p. 167; Zurich 1987, no. 14; New York 1990b, cover ill.; New York 1991b, no. 21.

Notes

1. "Je voudrais un peu plus de majesté dans le Christ, mais les anges sont composés comme par Raphael"; quoted in Robaut 1885, p. 1826.
2. Robaut 1885, no. 1521; Delacroix estate sale, lot 311; some of these have been identified as studies connected to the painting of the same subject dated 1851 (fig. 27).
3. Letter dated April 5, 1855: "À la hauteur où il est placé et dans la difficulté que présente son entretien, il doit périr dans peu d'années." Delacroix 1938, p. 195, quoted in Johnson 1987b, vol. 1, p. 167.



fig. 26. Eugène Delacroix, *The Agony in the Garden*, 1824–27. Oil on canvas. Church of Saint-Paul-Saint-Louis, Paris



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

33. *The Agony in the Garden*, ca. 1849

Pen, brush, and brown ink with brown washes on wove paper

4 1/2 × 7 5/8 in. (11.3 × 19.5 cm)

Stamped in red ink, lower right, with Delacroix estate

mark: E.D [Lugt suppl. 838a]

More than twenty years after painting *The Agony in the Garden* for the Parisian church of Saint-Paul-Saint-Louis (fig. 26), Delacroix revisited the subject in a pastel, two oils, a drawing in graphite, and this one in brown ink and wash.¹ In these later, and much smaller, interpretations of Christ's prayerful visit to the Mount of Olives, he is no longer seated or on his knees but is prostrate and alone. Delacroix must have wished to follow the gospel of Matthew (26:39): "And going a little farther, he threw himself on the ground, and prayed."

In this moving scene of emotional devastation—a spirit brought to the lowest depths—Delacroix employed broad and fluent strokes to differentiate darkness from the beam of heaven-sent light. In tenderly controlled strokes he described the forsaken Christ's body and tragic face.

Although this composition is close to that of a painting dated 1851 (Johnson 445; Rijksmuseum, Amsterdam), Johnson believes the latter to be "an inferior variant of the picture that belonged [like the earlier drawing of the

Agony (cat. no. 32)] to Auguste Vacquerie [fig. 27; Johnson 438]." It is probably to that oil that this sheet is most closely related. Now lost from view, the painting, which was probably sold by Delacroix in 1849 to the art dealer Thomas, is little over twice the size of this wash drawing. In it Christ appears less wasted, and his right hand is turned palm up, as if in entreaty.

Provenance

Charles Narrey, France (by 1885); Paris art market (ca. 1987–88); New York art market; purchased in 1998.

Literature

Robaut 1885, no. 180; Paris 1885, no. 282; New York 1990a, no. 32.

Notes

1. The pastel (private collection) and graphite drawing (Musée du Louvre) are reproduced in Johnson 1995, pp. 128–29. The oils are identified below.

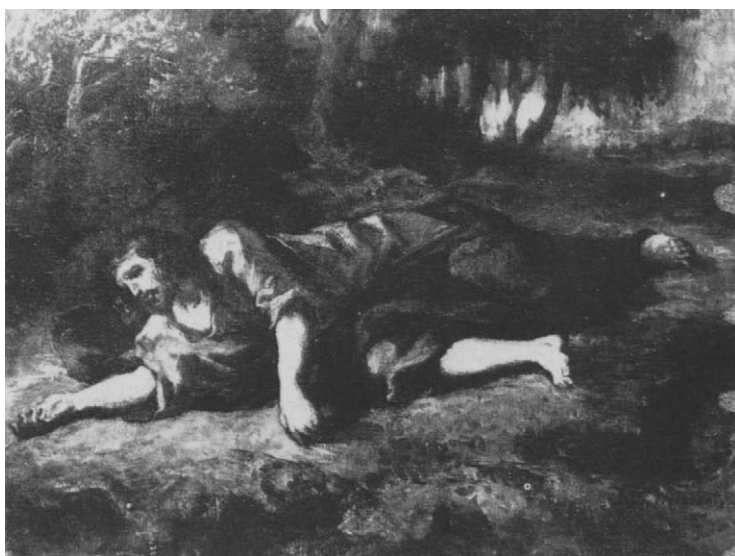


fig. 27. Eugène Delacroix, *The Agony in the Garden*, probably 1849. Oil on canvas. Location unknown



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

34. *Two Studies of a Man in Greek Costume*, ca. 1824–25

Oil on canvas

17 ⁷/₈ × 15 ³/₄ in. (45.4 × 40 cm)

Verso: Delacroix estate seal in red wax, affixed to stretchers: E D; inventory label of Bernheim-Jeune inscribed: 18601/Delacroix/Maures/esq atdd

This rapidly brushed oil study of a figure in Greek costume was at first doubted by Johnson but was later fully accepted. It is one of a group of five paintings, all close in size and executed about 1824–25, which examine with considerable charm and enthusiasm examples of exotic clothing and accessories.¹ In each instance the costumes appear to be worn by anonymous models whose faces are blank but whose animated figures display their attire's most remarkable features, sometimes from more than one angle. In this instance the back of an outfit, possibly Albanian, with its braid-trimmed jacket, slashed sleeves, and decorated leggings, is given more prominence than the front. Delacroix seems to have shown his pleasure in this costume by positioning a soldier in similar dress amid the battle in his painting *Scene from the War between the Turks and Greeks* (fig. 28). No scenery distracts from the costume's details in these hearty oil studies; the figures are set in relief against broad spreads of neutral color. And, were it not for the shadows that fly from their slippered feet, we would not know where or if these mannequins were standing.

Johnson cautiously suggests that this coherent group

of pictures is perhaps connected with Delacroix's journal entries of June 30 and July 8, 1824, recalling visits to see Oriental costumes in the collection of his friend Jules-Robert Auguste (see cat. no. 19).² Alternatively they could date from late 1825, when Delacroix painted the Greek visitor Count Demetrius de Palatiano in Suliote costume.³

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, possibly an étude purchased from lot 221 by Philippe Rousseau; Paris art market; Carré, Paris; Georges Aubry, Paris (by 1930); D. David-Weill, Paris; inherited by his widow, Mme D. David-Weill (died 1970); Zurich art market (sold 1973); London art market; purchased in 1974.

Literature

Possibly Robaut 1885, no. 1480 or 1482; Paris 1930a, vol. 1, p. 45, no. 13A; p. 129, no. 203; Paris 1947b, no. 13; New York 1986a, no. 40; Johnson 1986b, vol. 3, p. 318 (authenticity confirmed); Johnson 1987b, vol. 1, p. 226, D9 (pl. 172).

Notes

1. See Johnson 1987b, vols. 1 and 2, nos. 28, 29, 30, 31 (pls. 24, 25, 26, 27).
2. Delacroix 1981, p. 89, June 30, 1824, Delacroix notes: "Chez M. Auguste... il serait très avantageux d'avoir... et de les copier... les costumes grecs et persans, indiens, etc." On July 8 he writes: "Chez M. Auguste, chercher les costumes."
3. The painting, now lost, is described in Johnson 1987b, vol. 1, no. L80, pp. 195–97.



fig. 28. Eugène Delacroix, *Scene from the War between the Turks and Greeks*, 1826–27. Oil on canvas. Oskar Reinhart Collection, Winterthur



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

35. Recto: *The Giaour on Horseback*, ca. 1825

Pen and brown ink and wash over graphite on wove paper

7 7/8 × 12 in. (20.1 × 30.5 cm)

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

Verso: *Study for "Desdemona Cursed by Her Father"; Head of a Bearded Man*

Pen and brown ink and graphite

Inscribed in graphite, right, a list of words and phrases (largely illegible) including: trophées

d'armes turq/chez M. Auguste

The Metropolitan Museum of Art, Promised Gift from the Karen B. Cohen Collection of Eugène

Delacroix, in honor of Jane Roberts

Byron's *The Giaour, a Fragment of a Turkish Tale* (1813), a rambling, romantic poem, inspired this riveting drawing. Here a Venetian warrior whom the Turks called the "Giaour" (Infidel) races furiously after his beloved's killer, Hassan. Always a devoted reader, Delacroix was among the first artists of his generation to respond to Byron's writing, and as a boy he began reading *Childe Harold's Pilgrimage* (the first two cantos were published in 1812) with the help of his aunt Riesener. He had been fascinated by the passionate and violent tale of the Giaour, which must have seemed even more vivid to him in the early 1820s, when war raged between Greeks and Turks. The Greek struggle for independence assumed great importance for the French, who regarded it as a counterpart to their own relatively recent revolution. Napoleon's far-flung exploits had made the exotic East seem much closer to home, and French artists brought it even nearer.

Delacroix wanted to equal the written word in his art, and he very often succeeded. Here, jabbing at a sheet of paper with his pen, he exposed all the jealousy and anger that propelled the avenging lover. He returned at least twice more to this mortal combat between the harem girl's Muslim master and her Christian defender. The present study was probably related to his painting *The Combat of the Giaour and Hassan* (Johnson 114; Art Institute of

Chicago), which he completed for an exhibition mounted in May and June 1826 to benefit the Greek cause.

The woman on the verso can now be identified as Desdemona, the heroine of Shakespeare's *Othello*, another story of jealousy and revenge in an exotic setting, which Delacroix treated in paint as early as 1825 (*Desdemona and Emilia*, now lost) and as late as 1858 (*The Death of Desdemona*; unfinished, now lost).¹ The artist saw the Paris premiere of Rossini's opera *Otello* in 1821, and in summer 1825 he saw the Shakespearean play in London.² The two pictures he is known to have painted showing Desdemona cursed by her father, a Venetian senator, evidently date between 1851 and 1853.³

Provenance

Sir Kenneth Clark, England (his sale Sotheby's London, June 27, 1984, lot 23).

Literature

Robaut 1885, probably included in no. 1529; Johnson 1987b, vol. 1, p. 105; London 1964, no. 88; New York 1986a, no. 74; Frankfurt am Main 1987, pp. 184–85, no. H7; New York 1991b, no. 22.

Notes

1. Johnson 1987b, vol. 1, no. L98; Johnson, 1986b, vol. 3, no. 326.
2. Johnson 1987b, vol. 1, p. 204.
3. Johnson 1986b, vol. 3, no. 309 (pl. 117; Musée Saint-Denis, Reims) and no. L152 (now lost).



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

36. *Wild Horse Felled by a Tiger*, ca. 1828

Watercolor and gouache over pen and ink with touches of gum arabic on wove paper

5 7/8 × 8 in. (13.7 × 20.3 cm)

Signed in pen and brown ink, lower left: Eug Delacroix

The Metropolitan Museum of Art, Promised Gift from the Karen B. Cohen

Collection of Eugène Delacroix, in memory of Alexandre P. Rosenberg

Delacroix demonstrated the Romantic penchant for tragedy, torment, and violence in scenes that showed nature “red in tooth and claw” some decades before Charles Darwin published *On the Origin of Species by Means of Natural Selection* (1859). The artist’s empathy with the natural world and his vigorous imagination



fig. 29. Eugène Delacroix, *Wild Horse Felled by a Tiger*, 1828. Lithograph. The Metropolitan Museum of Art, New York, Rogers Fund, 1922 (22.63.43)



fig. 30. Eugène Delacroix, *Tiger Attacking a Horse*. Watercolor, brown ink, and gum arabic. Jan and Marie-Anne Krugier-Poniatowski collection, Geneva

combined to create painful but astonishingly beautiful pictures like this one. Although there is little such mayhem in French art, Delacroix discovered it in the ferocious lion hunts of Rubens as well as in the works of George Stubbs and James Ward, whose mezzotints are mentioned in a sketchbook he used in London in 1825.¹ Friends with whom he worked, such as Géricault and Barye, had also become fascinated with the theme of animals struggling for survival, which presented thrilling challenges to both artist and audience. Géricault painted a copy of Ward’s *Lion Attacking a Horse*, which later entered Delacroix’s collection.²

Delacroix began studying felines at the Paris zoo with Barye in the late 1820s, but his largest production of animal and hunt pictures dates from the 1850s. Karen Cohen’s watercolor is one of the earliest expressions of this enthusiasm, probably preceding his first known oil painting of wild cats, *Lion and Tiger* (Johnson 55; Národní Galeri, Prague). His obvious pleasure and pride in this jewellike painting on paper is reflected in the fact that he quickly saw to its reproduction in a lithograph dated 1828 (fig. 29). Indeed, a measure of Delacroix’s genius is his brilliant recreation of a drawing on a lithographic stone (reversed in printing), capturing the tonal richness and the excitement of the original work in a virtuoso display of black and white.³

Quite a different dynamic rules a related watercolor in a European private collection, which presents a later stage of the attack (fig. 30). Here the fight is over and horse and tiger are locked in a single form, each resigned to its inevitable role.⁴



Provenance

Private collection, Paris; New York art market; purchased in 1986.

Literature

Brookville, N.Y., 1986, pp. 68–69 (and cover ill.); Frankfurt am Main 1987, no. 117, pp. 205–6; Amherst 1988, pp. 37, 39; New York 1991b, no. 88.

Notes

1. Johnson points to the notation in an unpublished sketchbook: “à Colnaghi, demander à voir les gravures en manière noire de Ward.” See Johnson 1986b, vol. 3, p. 22 and fig. 6 (James Ward, *Lion and Tiger Fighting*).
2. Delacroix estate sale, Drouot 1864, lot 238.
3. Delacroix’s graphite drawing of the subject, now in the Szépművészeti Múzeum, Budapest, presents it in the same direction as the lithograph and may follow the print in that there are changes to the background and the tiger’s tail curls inward.
4. See Berlin 1999, no. 98. Another related watercolor, *Tiger Attacking a Wild Horse* (Musée du Louvre; Sérullaz 1984, vol. 1, no. 1128) in which the tiger clings to the back of the horse, perhaps precedes the Cohen picture since it appears closer in color and composition to possible English models.

EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

37. *Crouching Tiger*, 1839

Pen and brush with iron gall on laid paper (trimmed)

5 1/8 x 7 3/8 in. (13 x 18.7 cm)

Inscribed in pen and iron gall, upper left: 9 fev. 1839.

The Metropolitan Museum of Art, Promised Gift from the Karen B. Cohen Collection of Eugène Delacroix, in honor of Frank Anderson Trapp

There is no evidence that during his trip to Morocco in 1832 Delacroix enjoyed an encounter with a lion or tiger in the wild. In Paris he relied upon animals in zoos for inspiration. A tigress that arrived in 1835 at the Jardin des Plantes, where it resided until its death in 1841, was evidently one of his models.¹ But sadly the few wild cats that he could study were generally lethargic, or dead; he was, however, to study their forms at close range and to take part eagerly in dissections of the zoo's cadavers (see cat. no. 31). To supplement such observations, Delacroix paid scrupulous attention to house and street cats, recording their postures and movements in numerous sketches.

But it was the ferocious and deadly feline that Delacroix admired and required to charge his pictures with mortal terror. His fascination with violence and death was surely ripe by February 1839, the date on this electrifying drawing. Only days before, on a Sunday morning, he had written an excited note to Frédéric Villot: "My dear friend, I've found in Diderot a reference to the subject of the Death of Commodus, torn to pieces by wild animals. Please give me details; he gives none. Don't appear in my presence without a full account of this subject. Wouldn't it be a fine thing to do. . . . I can imagine the picture already."²

Although his greatest tiger paintings were not done until the 1850s, Delacroix had developed a swift and sure command of the animal's features more than a decade before, as this study mixing the marks of brush and pen dipped in ink superbly demonstrates. The beast shown

in profile seems to be creeping up on its prey. It has kept itself low to the ground and tucked its nervous tail under and around its legs. The mouth is open (perhaps in a growl), and every particle of being is prepared for the strike.

The tiger is somehow more threatening in this schematic form than in its later, less convincing renditions in *Tiger Growling at a Snake* of 1862 (Johnson 206: Corcoran Gallery of Art, Washington, D.C.), *Lion and Tiger Fighting* of 1854 (Johnson 195; Oskar Reinhart collection, Winterthur), and *Tiger Hunt*, dated 1854 (Johnson 194; Musée du Louvre). And yet Baudelaire, writing of the last picture, found it suitably "mystérieux, sensuel, terrible."³

Provenance

Delacroix estate sale, Paris, 1864, possibly lot 495 (eighteen studies of tigers in ink and chalk); M. Brandon, Paris (1871); New York art market; purchased in 1983.

Literature

Robaut 1885, no. 705 (described as an "extrait" of a drawing offered by M. Brandon to the Paris Opéra lottery in 1871); Amherst 1988, pp. 31, 33, 39 (and cover ill.); *Drawing* 1989, p. 87 (ill.).

Notes

1. See Paris 1963b, no. 409 ("Tigre couché"; Claude Roger-Marx collection). This pen and ink study is very close in style and technique to the Cohen drawing.
2. Letter postmarked January 20, 1839, in Delacroix 1971, p. 223.
3. Baudelaire's notes on the picture for his catalogue of the Crabbe collection; quoted in Johnson 1986b, vol. 3, p. 21.

9. fev. 1839.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

38. *Three Arab Horsemen at an Encampment*, ca. 1832–37

Watercolor on wove paper

8 ½ × 11 ⅝ in. (21.6 × 29.5 cm)

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

The Metropolitan Museum of Art, Promised Gift from the Karen B. Cohen Collection of Eugène Delacroix

Delacroix's only experience of an exotic land—his journey to North Africa with the French ambassador in 1832—had a profound influence on his art, affecting the content and color of virtually all his work that followed. Aside from the souvenir sketches in his daybooks and the eighteen watercolors presented to the count de Mornay at the end of their voyage, Delacroix's compositions on Arab themes can be difficult to date. Thus, a work like this one might have been created immediately after the trip or as much as a decade later. The pose of the horse and rider can be associated with that in Delacroix's 1837 painting *Moroccan Chieftain Receiving Tribute* (Musée des Beaux-Arts, Nantes), which evidently restages a scene the artist witnessed near Alcassar-el-Kébir in April of 1832.¹

It is likely that this watercolor is also based upon sights Delacroix viewed while his party was on the road between Tangier and Meknès. In sketches made on his trip he pictured the encampments set up each night for the diplomatic envoy, showing some of the legion of Moroccan horsemen who accompanied the group resting in tents beside their red-draped saddles.² In an entry dated April 10, 1832, he described the surrounding

landscape, "A beautiful mountain range, very blue-violet, on our right. The mountains are violet in the morning and in the evening, blue during the day."³

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably lot 416, "Campement de cavaliers marocains," cited by Robaut (no. 1885, unillustrated) as sold to M. Bauchart (410 FF); Mme J. Martin (sold Hôtel Drouot, Paris, June 7–9, 1880; 335 FF); Edward W. Hooper (probably by 1929, when exhibited at Museum of Fine Arts, Boston); [Doll & Richards, Inc., Boston]; Mrs. John Briggs Potter, Boston (by 1939, when exhibited again at Museum of Fine Arts, Boston); Mary Potter Swann, Boston (by descent); New York art market; purchased in 1985.

Literature

Robaut 1885, no. 406 (and probably also no. 1885); Boston 1939, no. 160; New York 1986a, no. 65, pl. 9; Amherst 1988, pp. 13, 39.

Notes

1. The pose is also very close to that in the painting *The Sultan of Morocco and His Entourage* (1845; Musée des Augustins, Toulouse).
2. See Delacroix's sketchbooks no. 1756 (fol. 13v), no. 1757 (fol. 21r), and the sketch for a watercolor presented to count de Mornay: *Encampment at Alcassar-el-Kébir* (Musée du Louvre, Paris; ill. Paris 1994–95, no. 29).
3. Journal entry, quoted in French in Arama 1987, p. 190.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

39. Study for “*The Sultan of Morocco and His Entourage*,” 1832–33

Brush and brown ink on heavy laid paper

7 $\frac{7}{8}$ × 9 $\frac{7}{8}$ in. (19.4 × 25.1 cm)

Inscribed in pen and brown ink, top right: Je l’ay empris bien en aviengne¹

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

On March 22, 1832, one week after his arrival in Meknès with the French diplomatic party, Delacroix described in a sketchbook their eagerly anticipated audience with ‘Abd ar-Rahman, the sultan of Morocco. To his notes regarding the event, he added a rapid pen and ink drawing of crowds surrounding a figure on horseback in front of the city ramparts. Later the artist focused his recollections of the ceremony in drawings and oil sketches that would lead eventually to the largest painting that he based on his Moroccan voyage, the twelve-foot-tall canvas of 1845 (fig. 32), and two smaller oils dated 1856 (fig. 33) and 1862 (fig. 34).²

This brush drawing, like the small, equally loose and schematic oil painted about the same time (fig. 31), sets out the scene in a horizontal format, presenting the

mounted emperor and his party at left and the French ambassador Mornay with his interpreter Benchimol at right. More than a decade later, by the time Delacroix had completed a monumental painting of the scene, the French envoy had been eliminated. The disappearance, as Lambert pointed out, can be explained by the subsequent deterioration of relations between France and Morocco and the certainty that the comte de Mornay’s mission to the sultan had failed.³ Delacroix thus put off the realization of the grand picture he initially planned until military action between the two countries had been resolved and Moroccan affairs were seen again in a positive light. At the Salon of 1845 Delacroix exhibited the large, resplendent painting, where the sultan appears front and center.



fig. 31. Eugène Delacroix, *The Sultan of Morocco Receives Count de Mornay*, 1832–33. Oil sketch. Musée des Beaux-Arts, Dijon



fig. 32. Eugène Delacroix, *The Sultan of Morocco and His Entourage*, 1845. Oil on canvas. Musée des Augustins, Toulouse



Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably lot 351 (twenty-seven drawings and sketches relating to the “Audience with the Sultan”); Alfred Robaut, Paris; Théodore Petitjean, Reims; Marin Hubrecht, Strasbourg (as of 1930); (sold Sotheby’s London, June 20, 1989, lot 7); purchased in 1989.

Literature

Robaut 1885, nos. 928–36 (first vignette); Paris 1930a, no. 438; Lambert 1953, p. 44, no. 22, pl. XVII; Johnson 1986b, vol. 3, p. 180; New York 1991b, no. 29.

Notes

1. This inscription seems to have no connection with the drawing. Lambert (1953, p. 44) suggested that it is a line of Old French transcribed from a text that Delacroix was reading at the time he made this sketch.
2. In the opinion of Johnson (1986b, vol. 3, p. 181, nos. 369 and 370), among the thirty or so drawings connected to the subject of the sultan’s audience, only the one in the Metropolitan Museum, which is squared for transfer, can be indisputably linked with Delacroix’s 1845 painting. Among the related drawings in the Musée du Louvre, RF9382 offers the most clearly defined rendering of the early horizontal composition featured in the Cohen drawing and the Dijon oil sketch.
3. Lambert 1953, pp. 14–27.

EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

40. *The Sultan of Morocco and His Entourage*, ca. 1855–56

Graphite on wove paper

10 1/8 x 8 1/4 in. (25.7 x 21 cm)

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

A decade after he presented his painting of the sultan of Morocco at the Salon of 1845, Delacroix reinterpreted the subject in a small oil dated 1856 (fig. 33), which is less than a tenth the size of the first picture now in Toulouse (fig. 32). As the intermediary drawing shown here demonstrates, the artist brought the central figure group still closer to the viewer, trimming space from the composition's perimeter and pulling out of the crowd in the background three of the Moroccan emperor's pages. The young men in pointed caps encircle the sultan to attend him with the comforts of a shading umbrella and, as Delacroix reported, "a bit of cloth [waved] from time to time to keep the insects away."¹

In this later version of the subject, as well as the variant of 1862 (fig. 34), Delacroix turned the sultan's head to the left, putting his gaze at an oblique angle to that of virtually everyone else in the picture.² This has the result of disrupting the solemnity of the scene and contributes to the "psychological agitation and disquiet" Johnson finds engendered in both paintings by the

rougher brushstrokes, the shaken scarves, the clouds that now hover and whiten the sky, and the sharply receding city walls that abruptly end in the desert.³

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably in lot 351 (twenty-seven drawings and sketches relating to "Audience with the Sultan"); Paris art market; New York art market; purchased in 1987.

Literature

Robaut 1885, probably among the items in no. 1741 ("Muley-abd-el-Rhaman entouré de sa garde, Dessins et croquis divers"); Paris 1986, no. 22 (ill.); New York 1991b, no. 50.

Notes

1. Words from Delacroix's long note explaining the scene in the Salon catalogue of 1845; quoted in translation in Jobert 1998, p. 160. A graphite study for the two servants at the sultan's left is in the Musée du Louvre; Paris 1994–95, fig. 34, p. 96.
2. There is a compositional continuity between Delacroix's pictures of the sultan of Morocco and his painting of the Moroccan chieftain receiving tribute (1837; Johnson 1986b, vol. 3, no. 359); the poses of horses and potentates are nearly identical.
3. Johnson 1986b, vol. 3, p. 210.



fig. 33. Eugène Delacroix, *The Sultan of Morocco and His Entourage*, 1856. Oil on canvas. Private collection, New York



fig. 34. Eugène Delacroix, *The Sultan of Morocco and His Entourage*, 1862. Oil on canvas. Bührlé Foundation, Zurich



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

41. *Figure Studies for the Ceiling of the Salon du Roi, Palais Bourbon*, ca. 1833–35

Pen and brown ink

10 1/4 × 14 3/4 in. (26 × 37.5 cm)

Inscribed in pen and ink, lower left: No 455 du catalogue de la / vente E. Delacroix / Compositions diverses;

lower right: 25 Fevrier 1864. / Armand Dumaresq

Stamped in red ink, lower right, with Delacroix estate mark: E.D [Lugt suppl. 838a]

Delacroix devoted great effort to his first important commission for the French state, the mural decoration of the Salon du Roi of the Palais Bourbon. His assignment was to decorate the large room where the king received dignitaries with allegorical representations of Justice, Industry, Agriculture, and War. In sketching these captives, casualties, and assailants (one with Mephistophelian wings; others reminiscent of *The Death of Sardanapalus* [1827–28; Musée du Louvre]), Delacroix must have been imagining a cast for the War coffer and friezes. The languorous nude at the top left of this sheet and those in another study for the same project (fig. 35) evidently represent figures designed to fit into the curved spandrels of the ceiling. Although every figure and pair of figures sketched on the page appear to have been conceived as

a separate unit, they are united in a spiral of bodies and limbs. The swift dynamic of the artist's thinking and of his draftsmanship, so fully evident here, is dazzling.

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, lot 455; Armand Dumaresq; Georges Aubry collection (by 1930); Mlle Aubry collection (her sale, Hôtel Drouot, Paris, December 14, 1983, lot 15); purchased at auction in 1983.

Literature

Marotte and Martine 1928, pl. 31; Paris 1930a, vol. 1, p. 325, no. 758; Roger-Marx 1933, pl. 29; Badt 1946, no. 32; Baudelaire 1947, pp. 86–87; Price 1966, n.p. (final plate); Brookville, N.Y., 1986, pp. 66–67.

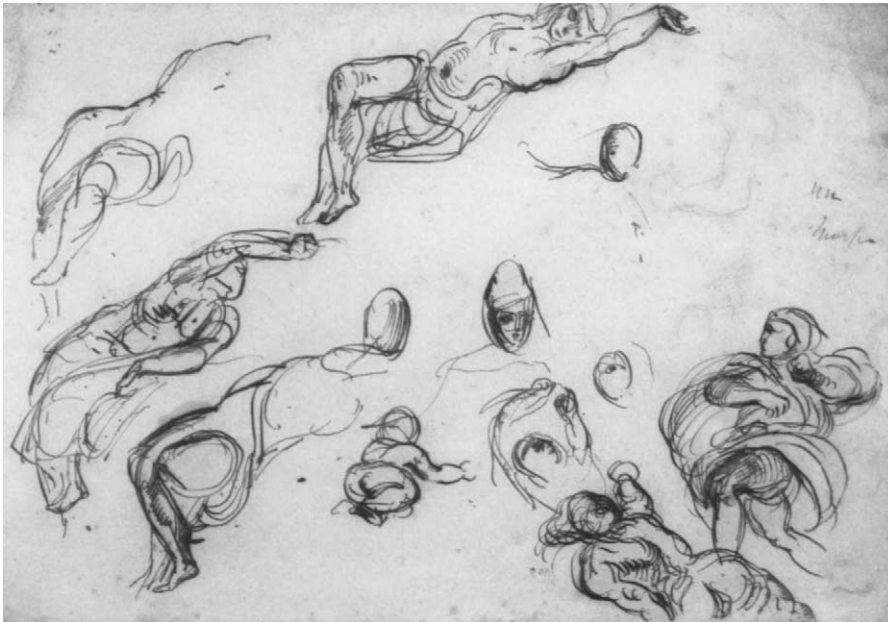


fig. 35. Eugène Delacroix, *Figure Studies for the Ceiling of the Salon du Roi, Palais Bourbon*. Pen and brown ink. The Metropolitan Museum of Art, New York. Promised Gift from the Karen B. Cohen Collection of Eugène Delacroix



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

42. *The Virgin and Holy Women, Studies for “The Lamentation,”* ca. 1843

Graphite on laid paper; watermark: ER [in a shield]

9 3/4 × 14 1/4 (24.8 × 36.2 cm)

Inscribed in graphite, lower center: plus levée que dans le dessin

Stamped in red ink, lower right with Delacroix estate mark: E.D [Lugt suppl. 838a]

Mount stamped in black ink with mark of unidentified collector: gs [letters intertwined; not in Lugt]

Although closely related to Delacroix’s mural painting (dated 1844; fig. 36) in Saint-Denis du Saint-Sacrement, Paris, these studies of the Virgin Mary and the two holy women who support the dead Christ are evidently preparatory to two earlier oil sketches for the project, which are not much larger than this sheet (one is in a private collection; the other is in the Musée du Louvre).¹

In the church mural, for which Delacroix received a commission in 1840, the same composition was greatly enlarged and reversed, changing the inclination of the Virgin’s head to the left (that of Christ to the right) and transposing the positions of the two holy women. The completed circular configuration ingeniously unites the limbs of its figures to form a wheel. Delacroix may have found the model for his sorrowful Mary, who is at

the center of his painting with her outstretched arms and dark eyebrows, in Rosso’s dramatic painting of the Pietà, which had been in the Louvre since 1798.

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably lot 345 (thirteen drawings for “La Pieta—Eglise de Saint-Denis du Saint-Sacrement”); private collection, New York; New York art market; purchased in 1985.

Literature

Johnson 1989, vol. 5, p. 83; New York 1991b, no. 43.

Note

1. Johnson 1989, vol. 5, nos. 562 and 563. Two other drawings related to these compositions are in the Musée du Louvre and the Kunsthalle, Bremen (the latter squared for transfer). Delacroix repeated the image with few changes in another small painting (dated 1857), now in the Staatliche Kunsthalle, Karlsruhe (Johnson 1986b, vol. 3, no. 466).



fig. 36. Eugène Delacroix, *The Lamentation*, 1844. Oil and wax on plaster. Church of Saint-Denis du Saint-Sacrement, Paris



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

43. *Lélia Mourns over Sténio's Body*, 1847

Oil on canvas

8 5/8 × 6 1/8 in. (22 × 15.6 cm)

After George Sand published in 1839 a second, revised edition of her novel *Lélia*, Delacroix presented to the author, his friend since 1834, a pastel illustration based on her story (fig. 37).¹ Later, in 1847, he produced this oil painting, which is nearly the same as the pastel in size and composition; and at Christmas 1852 he sent Sand a different version of the subject, a larger painting that now is lost.²

Only in the second edition of *Lélia* does Sand's heroine enter a convent, after learning that the poet Sténio has made love to her courtesan sister. Here she is shown in the robes of an abbess, praying over the body of Sténio, who has drowned, despairing of her affections. Now Lélia, "the worthy fiancée of a cadaver," as Sand wryly puts it, declares her undying love, witnessed by the monk Magnus. (In the romance's first edition Magnus goes mad and strangles her with a rosary, but in the revised edition the abbess dies a natural death.)



fig. 37. Eugène Delacroix, *Lélia Mourns over Sténio's Body*, 1839–41. Pastel. Musée Carnavalet, Paris

Although Delacroix made very few compositional changes in the conversion from pastel to oil, those he did make made the drama more convincing. The expression of pathos given to Lélia's face and the enlargement of her black headdress intensify her role as mourner. And Magnus, the anxious onlooker, is more plausibly hunched in a corner. In broadening the cave's opening, making the drapery more sculptural, and eliminating the aimless, mounted torch, Delacroix enhanced the composition and modulated its light. George Sand greatly appreciated the pastel that was her gift and wrote to Delacroix in December 1841: "The *Lélia* with its monk and dead man impresses and pleases me more and more. It has put me in the mood to write on color and what must be understood by form."³

Provenance

Sold by the artist to the dealer Beugniet (1847); Alfred Sensier, Paris (his sale, December 10, 1877, to Brame); Marmontel (by 1885); probably Charles Hayem (1885 to at least 1889); George Vieu (his sale, March 4, 1907, lot 18); Berlin art market, by November 1907; Munich art market; Dr. Arthur Hahnloser, Winterthur (died 1938); to his son, Professor Hans Hahnloser, Bern (his sale, Sotheby's London, June 30, 1965, lot 28, to Jan Krugier, Geneva); (sold Galerie Motte, Geneva, December 8, 1970, lot 74); New York art market; F. Lanier Graham, San Francisco; (bought in, Sotheby's New York, December 4, 1974, lot 24); Institute for Aesthetic Development, Mill Valley, California; New York art market; purchased in 1989.

Literature

Silvestre 1856, p. 82; Robaut 1885, no. 1032; Paris 1889, Peinture no. 270; Berlin 1907, no. 35; Moreau-Nélaton 1916, vol. 2, no. 306; Escholier 1926–29, vol. 3, no. 155; Lucerne 1940, no. 39; Paris 1963b, no. 393; Bern 1963–64, no. 63; Bremen 1964, no. 59; Edinburgh and London 1964, no. 43; Johnson 1986b, vol. 3, no. 289 (pl. 11), vol. 4 (pl. 108); Johnson 1989, vol. 6, p. 204; New York 1989c, no. 12; New York 1991b, no. 7; Johnson 1995, p. 84.

Notes

1. Johnson notes that another pastel subject from *Lélia* appeared in Delacroix's estate sale, Drouot 1864, lot 397. See Johnson 1995, pp. 84, 175.
2. Johnson 1986b, vol. 3, no. 310.
3. Sand 1964–95, vol. 5, p. 530, letter 2369, quoted in Johnson 1995, p. 84.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

44. *Jacob Wrestling with the Angel*, 1850

Oil on tracing paper, mounted on canvas, backed with linen
22 1/4 x 16 in. (56.5 x 40.6 cm)

Delacroix's commission to decorate the chapel of the Holy Angels in the church of Saint-Sulpice, Paris, occupied him for over a decade (fig. 38). He began work in 1850 on three subjects showing angels in tumultuous, physically challenging activities for the wall murals (*Heliодorus Driven from the Temple* and *Jacob Wrestling with the Angel*) and for the ceiling (*Saint Michael Defeating the Devil*).

This lively and assertive oil sketch of *Jacob Wrestling with the Angel* seems to have followed closely upon a graphite drawing on tracing paper and is very likely to have been one of the designs Delacroix had to submit for approval to the officials of the fine arts division at the prefecture of the Seine.¹ It differs relatively little from the final design, although Delacroix did not begin to paint the chapel walls until a few years later in 1856.



fig. 38. Eugène Delacroix, *Jacob Wrestling with the Angel*, 1856–61. Oil and wax on plaster. Church of Saint-Sulpice, Paris

Delacroix's ability to convey the dynamic intensity of his composition on such a scale is extremely impressive. Every touch of his brush is secure and builds with each successive stroke toward a completely harmonious whole. In many ways this miniature of the mural is the far more decorative work of the two: here the diagonal thrust of Jacob's attack is playfully emphasized by the sloping hills and winding trunks of the majestic guardian trees. Delacroix interrupted this formal unison in his finished painting with the introduction of many more vertical forms that appear to obstruct Jacob's effort, isolating his acts and thus accentuating their futility.

Provenance

Possibly given by Delacroix to Pierre Andrieu (owned until at least 1864); member of the house of Orléans, possibly Philippe, comte de Paris (by 1891); his daughter Princess Hélène, duchess of Aosta (from 1895); bequeathed to Princess Irene (duchess of Aosta), daughter of King Constantine of Greece (consigned for sale in 1959); London and Paris art markets; New York art market (by 1962); purchased in 1985.

Literature

Silvestre 1856, p. 82; Paris 1864, probably no. 87; Robaut 1885, p. 355; Huyghe 1963, pl. 311; Spector 1967, pp. 66–67; New York 1986a, no. 58; Johnson 1989, vol. 6, no. 595 and pp. 303–4; New York 1991b, no. 8.

Note

1. An early sketch in the Fogg Art Museum, Cambridge, Massachusetts, presents the composition before it was reversed and altered somewhat in the more detailed drawing now in the Pierpont Morgan Library, New York. See Spector 1967, figs. 36 and 38.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

45. *Sunset*, ca. 1850

Pastel on blue laid paper, mounted on paper board

8 1/4 × 10 1/4 in. (21 × 26.2 cm)

Stamped verso with red wax seal of Delacroix estate sale: E D [in a circle]

Although Delacroix never allowed the setting of his narratives to upstage the foreground action, he generally showed a concern for the proper balance between the two, and where his paintings let in the sky, such areas were, at least, well considered and often highly effective. About 1840 his work began to explore the expressive potential of atmospheric effects. This interest is demonstrated in *The Entry of the Crusaders into Constantinople* (Musée du Louvre), a grand and complex painting he completed that year, in which a brooding, overcast sky sets the tone of gloom for the invaders' capture and plunder of the city.

Closer to 1850, Delacroix appears to have taken up a focused study of sunlit skies and clouds reminiscent of those of the British painters Constable and Turner. Seventeen sheets of pastel sky studies, and another nine in an album, surfaced in his estate sale. Unlike the artist's first securely datable pastel landscape, *The Sea at Sunset* (Musée du Louvre), this later group concentrated on the upper atmosphere, with the terrestrial world as only a dark, narrow marker.

The Cohen *Sunset* has been associated with the artist's 1850 preparation for the ceiling of the Louvre's Gallery of Apollo. On May 8, 1850, Delacroix noted in his journal that he had made "a pastel of sorts of the effect of sunlight, with an eye to my ceiling."¹ Indeed, in his design for the gallery's central panel, Apollo, the god of the sun, appears in a burst of radiating gold light, riding his chariot across the sky on his daily circle around the sun.

In November 1850, after taking an evening walk with his friend Villot, Delacroix described in considerable detail the sunset, noting the most striking effects of color and shadow: "It was sunset; the chrome and lake tones were most brilliant on the side where it was light and the shadows were extraordinarily blue and cold . . . the grey clouds . . . were verging on blue. It would seem that the warmer the lighter tones, the more nature exaggerates the contrasting grey. . . . What made this effect appear so vivid in the landscape was precisely this law of contrast. . . . I noticed the same phenomenon at sunset, yesterday evening [November 13], it is more brilliant and striking than at midday, only because the contrasts are sharper. The grey of the clouds in the evening verges on blue; the clear parts of the sky are bright yellow or orange. The general rule is, the greater the contrast, the more brilliant the effect."²

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, one of seventeen pastel studies of skies ("Études de ciel") included in lots 608–13; Alfred Robaut, Paris; Baron Vitta, Paris (by 1930); London art market; purchased in 1988.

Literature

Robaut 1885, included in nos. 1817–22; Paris 1930a, vol. 1, p. 309, no. 706; New York 1991b, no. 16; Johnson 1995, no. 44; Paris and Philadelphia 1998–99, no. 62.

Notes

1. Delacroix 1981, p. 237.
2. Delacroix 1951, p. 138.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

46. *Hilly Landscape*, probably 1855

Oil on wove paper, mounted on canvas

7 1/2 × 11 1/8 in. (19.1 × 28.3 cm)

Stamped verso with red wax seal of Delacroix estate: E D [in a circle]

It seems likely that this remarkably breezy oil study was worked on one of the pages of the sketchbook Delacroix carried on his travels in summer 1855. Having been acclaimed for his entries in that year's Exposition Universelle, Delacroix took time to visit family and friends.

In early September he stayed with the Verninac family, to whom he was related through his sister Henriette. Their Château de Croze, overlooking the Tourmente Valley between Brive and Souillac, offered splendid vistas of mountains and rolling hills, with which the painter rapidly filled his notebooks. His journal entries dated September 12 to 15 describe his enjoyment of the open landscape: "I went for a walk with François along grassy rides, through orchards and fig-trees... [and] part of the time drawing the mountains from my bedroom window. After luncheon, and in the hottest part of the day, I made a drawing in the delightful valley where François has planted the poplars... How shall I find words to describe my pleasure in this countryside? It is a mixture of all the sensations that are lovely and pleasant to our hearts and imaginations."¹

In his pictures of this scenery Delacroix clearly remembers landscapes by John Constable. He encountered the Englishman's paintings first at the Paris Salon of 1824 and then in London the following year, where it appears likely that the artists met. A few of Constable's paintings found their way into French collections, and one of his small sketchbooks came into Delacroix's hands.² It was Constable's genius for imparting fresh-

ness and the sparkle of light to natural scenery that Delacroix most admired. Consequently he adopted Constable's energetic dashes of color and white and use of impasto to mark and reflect light. In this open-air study, he may have been following the advice of the older artist: "Constable says that the superiority of the green in his meadows is due to the fact that it is composed of a multitude of different greens... What he says about the green of his grasslands can be applied to all other tones."³

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, probably in lot 219 (group of fifteen landscape studies in oil); probably Robaut 1885, in no. 1803 ("Quinze études de paysages"); Sir Michael Sadler, Oxford (by 1932; died 1943); Mrs. Gilbert Russell, London(?) (purchased 1944); London art market, 1987; New York art market; purchased in 1988.

Literature

Manchester 1932, no. 26; London 1937, no. 18; London 1944, no. 73; Johnson 1989, vol. 6, no. 484a; New York 1989c, no. 16; New York 1991b, no. 11.

Notes

1. Delacroix 1951, pp. 293–94.
2. See Reynolds 1984, pp. 133, 150–52, 155; Sérullaz 1984, vol. 2, pp. 400–402 (album 1760), expresses doubt about the meeting of Delacroix and Constable.
3. Delacroix 1981, supplement, entry dated September 23, 1846, p. 881. Other references to Constable appear in Delacroix's journal entries for November 9, 1823, and June 19, 1824; also in a letter to Théodore Silvestre, dated December 1858.



EUGÈNE DELACROIX

Charenton-Saint-Maurice 1798 – 1863 Paris

47. *Christ Healing the Blind Men at Jericho*, ca. 1862–63

Oil on canvas

18 ½ × 15 ⅛ in. (47 × 38.5 cm)

Inscribed on stretcher: Acheté à la vente d'Eug Delacroix pour SAR Monseigneur le duc de Chartres par A. Dauzats; red wax seal of Delacroix estate

Color is the outstanding feature of this late painting by Delacroix, which was left unfinished, perhaps at his death. The four-inch tall figures in the lower foreground are lively in their work of miracles, but the eye darts back and forth between their jewel-toned robes and the dazzling triangle of sky in the upper corner. In between lies an incline of rock and earth so richly layered in paint and color that it appears ready to be mined for treasure. In this landscape-carpet of colors, Delacroix evokes the site of his own visual awakening, the harshly beautiful terrain of Morocco, the stone walls and the gateway through which he entered at Meknès.

Delacroix's subject derives from Matthew 20:29–34 that tells of the meeting of Jesus with two blind men sitting beside the road to Jericho. "They said to him, 'Lord, let our eyes be opened.' And Jesus in pity touched their eyes, and immediately they received their sight and followed him."

Poussin's *Blind Men of Jericho* illustrates the same miracle (fig. 39). Johnson pointed out that the young Delacroix copied the moving gesture of Christ's hand touching the eyes of the blind man, probably while sketching in the Louvre around 1820.¹ In February 1862, late in his life, Delacroix again quoted Poussin's paint-

ing in a sketch of the participants in the wonderful restoration of sight.² Delacroix's highly personal, near-hallucinatory version of the scene is an object lesson in the divergent aims of the academic seventeenth-century master and the more modern Romantic painter. Poussin's "excessive research on form" made his pictures seem "hard" to Delacroix and his figures "cut out." More importantly, Delacroix observed that through his insipid and routine use of color, Poussin failed to make his pictures expressive since he "deliberately deprived himself of one of painting's greatest charms, which could add everything to its affect."³

Provenance

Delacroix estate sale, Paris, February 22–27, 1864, lot 111 to Adrien Dauzats for the duc de Chartres (1840–1910), grandson of Louis-Philippe; (sold Galerie Charpentier, Paris, June 16, 1953, lot 26); private collection, France; (sold Sotheby's Monaco, June 21, 1986, lot 76); London art market; purchased in 1986.

Literature

Bessis 1969, p. 216, no. 253; Johnson 1986a; Johnson 1987a; Johnson 1987b, vol. 1, pp. 3–4; Johnson 1989, vol. 5, p. 188, vol. 6, no. 473a; New York 1991b, no. 13; Paris and Philadelphia 1998–99, p. 336.

Notes

1. See Johnson 1986a and Johnson 1987a; Delacroix's drawing after Poussin appears in a sketchbook now in the Louvre (Album 1745, ca. 1818–1823, folio 48, verso).
2. The drawing is in the collection of Louis-Antoine Prat, Paris (Paris and Philadelphia 1998–99, no. 147).
3. Reprint of "Le Poussin," *Moniteur universel* (June 26, 29, and 30, 1853) in Delacroix 1923, vol. 2, pp. 68, 96–97; quoted in Johnson 1986a, p. 674.



fig. 39. Nicolas Poussin, *The Blind Men of Jericho*, 1650. Oil on canvas. Musée du Louvre, Paris



RICHARD PARKES BONINGTON

Arnold (Nottinghamshire) 1802 – 1828 London

48. *Fishermen Pulling in Their Boats*, ca. 1821

Pen and brown ink, brush and brown wash, over traces of graphite on white wove paper

4 ⁷/₈ × 6 ¹/₈ in. (12.3 × 15.5 cm)

Inscribed in pen and dark brown ink, strengthened with graphite, lower left: R.P.B.¹

In a brilliant career cut short by tuberculosis at the age of twenty-five, Richard Parkes Bonington established a profound legacy. Born in the British Midlands, he learned to paint in France, where his family emigrated to open a lace factory in 1817. In the brief but prodigious decade of his working life, Bonington's sparkling, vibrant watercolors would captivate a cosmopolitan group of painters, critics, and collectors. The fluency and directness of his work would inspire his friends Eugène Delacroix (with whom he shared a Paris studio in 1825–26), Eugène Isabey, Paul Huet, Thales and Newton Fielding, Thomas Shotter Boys, and William Callow. After his death Bonington's works were avidly collected and studied by painters on both sides of the English Channel.² For Théophile Gautier, writing in 1855, Bonington was “the most natural colorist of the modern school,” whose importance for French landscape painting paralleled that of Shakespeare for modern literature.³

The present drawing dates to the beginning of the artist's career. The broad, flat washes and abstract patterning of clouds and sails recall the example of his teacher, François Louis Thomas Francia, a French marine painter who developed a progressive watercolor technique in the circle of Thomas Girtin, John Varley, and John Sell Cotman during his prolonged residence in London.⁴ The low horizon and relatively large scale of the figures and boats attest to the expatriate's familiarity with recent engraved work by his compatriots Samuel Prout and J. M. W. Turner.⁵ Yet already in this youthful work, Bonington's characteristic attention to luminous atmospheric effects is apparent. The facility with which he conveys the intense light of the late-day winter sun—by juxtaposing dark brown washes with reserved areas of the white paper—is entirely his own.

The setting has traditionally been identified as Le Havre, and the work is likely to date from Bonington's first tour of Normandy, in northwestern France, in the autumn and early winter of 1821. Bonington's destination

reflects changing perceptions of the historic region following the Napoleonic Wars (1799–1815).⁶ Urban visitors flooded the coast, attracted by the new practice of sea bathing, made fashionable by the duchesse du Berry at Dieppe. A veritable tidal wave of illustrated publications celebrated the region's picturesque medieval architecture, which seemed to realize Sir Walter Scott's popular novels.⁷ At the time of his trip Bonington is likely to have known the first volume of the monumental *Voyages pittoresques et romantiques dans l'ancienne France*, devoted to Normandy (1820).⁸ He may also have seen illustrations of the region designed by Cotman (1820, 1821–22) and Samuel Prout (1821).⁹ Unlike *Fishermen Pulling in Their Boats*, however, these publications focused on the region's picturesque architecture, and Bonington's (untraced) watercolors from the trip with which he made his debut at the Paris Salon of 1822, *View at Lillebonne* and *View at Le Havre*, are likely to have done the same.

Provenance

Private collection, Paris, since the nineteenth century (part of an album); New York art market; purchased in 1992.

Notes

1. The inscription may have been added at a later date, perhaps at the same time that a second watercolor in the album, not by Bonington, was inscribed with his initials. The painter does not seem to have initialed his own watercolors before the mid-1820s (New Haven 1991, p. 85, no. 3).
2. A list of Bonington's British followers should include John Scarlet Davis, James Holland, William Wyld, and William James Müller. In France, where an entire manner of landscape painting is known as “le boningtonisme,” the artist's legacy was broader and more diffused (Lemaître 1955). The Impressionists Monet, Renoir, Sisley, and Bazille knew Bonington's watercolors from their training in the studio of Marc-Charles-Gabriel Gleyre (Bonington's sometime pupil), and Corot famously credited his decision to become a painter on the revelation of a Bonington watercolor seen in the window of a Paris shop (Dubuisson 1924, p. 51).
3. “. . . la révolution romantique commencée par Scheffer, Devéria, Poterlet, Delacroix, L. Boulanger, et surtout Bonington, le peintre le plus naturellement coloriste de l'école moderne,” Théophile Gautier, *Les beaux-arts en Europe* (1855), quoted in New Haven 1991, p. 15, n. 4.



4. For marine views of a similar date, see New Haven 1991, nos. 8 and 9, pp. 92–93.
5. Samuel Prout, *Studies of Boats and Coast Scenery, for Landscape and Marine Painters, Drawn and Etched in Imitation of Chalk* (London: R. Ackermann, [1816]); J. M. W. Turner, *Liber Studiorum* [London, 1807–19], *Picturesque Views on the Southern Coast of England* (London: W. B. Cooke, 1814–26). The 1834 Bonington sale included several engraved marine views by Turner, and Paul Huet recorded that the painter spoke “incessantly” to him of Turner (New Haven 1991, no. 47, p. 146; Huet 1911, pp. 21, 96).
6. New Haven 1991, p. 22; no. 7, p. 90.
7. Pointon 1985a, p. 44.
8. Bonington would contribute designs to the second volume, also devoted to the region (1825). Charles Nodier, Baron Isidor Justin Taylor, and Alphonse de Cailleux, *Voyages pittoresques et romantiques dans l’ancienne France*, 26 vols. (Paris: F. Didot, 1820–78). For the

publication’s important role in shaping a sense of French national identity rooted in medieval history, see New Haven 1991, p. 22.

9. John Sell Cotman prepared illustrations for Dawson Turner’s *Account of a Tour in Normandy* (1820) and *Architectural Antiquities of Normandy* (1822), and Samuel Prout provided his own for *Picturesque Buildings in Normandy* (1821). Other British artists to visit Normandy at the time included Henry Edridge, Charles Wild, William Henry Stothard Scott, John Berney Crome, George Vincent, and Joseph Clover. Additional British publications on the region include Charles Alfred Stothard’s posthumous illustrated *Letters Written during a Tour through Normandy* (published by the artist’s wife, novelist Anna Eliza Bray, in 1820), T. F. Dibdin’s *Bibliographical, Antiquarian and Picturesque Tour in France and Germany*, 3 vols. (London, 1821), and J.-B.-B. Sauvan’s *Picturesque Tour of the Seine* (published by Ackermann, London, in 1821 with aquatints by Thomas Sutherland after John Glendall and Augustus Pugin.) See Lockett 1985, chapter 3, pp. 47–73.

RICHARD PARKES BONINGTON

Arnold (Nottinghamshire) 1802 – 1828 London

49. *Lillebonne*, ca. 1823

Brush and brown wash over graphite on paper

5 $\frac{7}{8}$ × 7 $\frac{7}{8}$ in. (13.6 × 20 cm)

Inscribed, on verso: [51]3/ 26/ 3/ 7/ 78-3/ 2308; stamp: Berville Paris

The scene is deceptively simple. Four figures punctuate a curving road leading to a distant town: a woman on horseback bends toward a woman and man who approach on foot; a third woman, ahead of the others, descends alone. The spire of the sixteenth-century church marks the town as Lillebonne, and the loose, atmospheric presentation identifies it as a work from Bonington's second tour of Normandy. In the spring and summer of 1823 he traveled as far north as Flanders, preparing from Le Havre to Dunkerque watercolor illustrations for J.-F. d'Ostervald's ambitious publication *Excursions sur les côtes et dans les ports de France* (1825).¹

Bonington constructed this apparently spontaneous scene with care, elaborating his extensive graphite under-drawing in a variety of techniques. He delineated the figures, spire, and foreground tree in fluid washes using a fine brush; he scratched out the foreground grasses and distant chimney smoke to reveal the underlying surface of the white paper; and he juxtaposed areas of flat, fluid washes with blotted ones reworked in pencil to depict the row of houses at the entrance to the town. Although Noon has proposed a date about 1821–22, the drawing's airy, naturalistic effects closely resemble those in *Landscape with a Distant View of Saint-Omer*, about 1823–24, and suggest a similar date for the present work (fig. 40).²

A collector's mark on the verso indicates that the

present drawing once belonged to J.-L. Berville, who is known to have owned at least one other Bonington watercolor, *Quentin Durward at Liège*.³ Berville may have acquired the present drawing in the John Lewis Brown sale of 1837, in which *Quentin Durward* also appeared.⁴ Brown amassed one of the largest and most important collections of Bonington's work and may have acquired the drawing in London, where he worked for his family's Bordeaux-based wine export business. A "View of Lillebonne, sepia" by Bonington, perhaps the present drawing, appeared in the 1834 London sale of the artist's father, where it was purchased by the dealer Colnaghi, who may have sold it to Brown or purchased it on his behalf.⁵

Provenance

Possibly Richard Bonington, the artist's father, Paris (sold, Christie's London, May 23–24, 1834, lot 32); possibly John Lewis Brown, Calais and London (sale, Hôtel des Commissaires-Priseurs, Paris, April 17–18, 1837, lot 81); J.-L. Berville, Paris; New York art market; purchased in 1992.

Notes

1. For the project, see New Haven 1991, pp. 98–99, with no. 14.
2. Patrick Noon's letter to Jill Newhouse, March 17, 1992 (owner's files). For *Landscape with a Distant View of Saint-Omer*, see New Haven 1991, no. 27, p. 113.
3. New Haven 1991, no. 59, p. 162.
4. Paris, Hôtel des Commissaires-Priseurs, April 17–18, 1837. Noon identifies lot 64, "Quentin Durward à Liège," as Berville's watercolor (New Haven 1991, no. 59, p. 162 [in which the Brown sale is mistakenly dated April 16–17, 1834.]) Lot 81 in this sale is listed as "Vue de Lillebonne; dessin de la seconde manière de l'auteur, d'une grande finesse de ton." Pointon (1985a, no. 18, pp. 129–30 [in which the Brown sale is mistakenly dated December 27, 1834]) identifies lot 81 with an earlier, more tightly finished watercolor view of Lillebonne from the Roman theater (Victoria and Albert Museum, no. 116-1892).
5. Christie, Manson, and Christie, 1834, lot 32, "View of Lillebonne, sepia." Berville's other documented Bonington may also have come from the same sale, which included among the "pictures" "A subject from Quentin Durward—drawn with admirable character" (lot 146, sold to Webb). Brown was in London for much of the spring and summer of 1834. E. W. Cooke and Frederick Nash visited Brown at the Prince of Wales Hotel on April 10, 1834, to see his collection of Boningtons; Cooke returned with [Thomas and William?] Wyld on July 8 (E. W. Cooke's diary, MS private collection, cited in Pointon 1985b, pp. 132–33, 140; extracts from the artist's diary, including these entries, have been published in Munday 1996).



fig. 40. Richard Parkes Bonington, *Landscape with a Distant View of Saint-Omer*, ca. 1823–24. Brown wash over graphite. Private collection



RICHARD PARKES BONINGTON

Arnold (Nottinghamshire) 1802 – 1828 London

50. *Sailing Ships in a Stormy Sea*, ca. 1824–25

Pen and brown ink, brush and brown wash, over traces of graphite on wove paper, mounted on embossed decorated card marked: Dobbs/London

2 $\frac{3}{8}$ × 3 $\frac{3}{4}$ in. (6.1 × 9.5 cm)

Inscribed in pen and ink on reverse of mount: donné par Bonington à Emmery/banquier à Dunkerque, chez lequel il est resté/plusieurs mois—/en 1832/donné par/Emmery à/h. Cazeaux [given by Bonington to Emmery/banker at Dunkerque/at whose house he stayed/for several months—in 1832/given by/Emmery to/H. Cazeaux]

Traces of blue paper on the back of the embossed card onto which this small, vibrant drawing is mounted indicate that it was once pasted into an album, presumably in 1832, when, according to an inscription on the back, “H. Cazeaux” received the drawing from “Emmery, banquier à Dunkerque.” Albums of artist’s drawings were extremely popular in the 1820s and 1830s, and the brown wash studies favored for such albums by collectors became a recognizable subgenre. Bonington’s friend and early biographer, James Roberts, recorded that in Paris “everyone felt bound to have an album.” Critics of the French Salons decried the practice as frivolous, and John Constable wrote of the British variant, “Were it not for ladies’ [al]bums, I do not know what we poor landscape painters would do.”¹¹

The diminutive size of this highly finished scene indicates that it was probably produced for inclusion in such an album. In a letter written to a friend in Dunkerque probably in 1825, Bonington sends his regards to “M. Emery,” presumably the recipient of the present drawing.² It is tempting to identify this person as Henri-Charles Emmery (1789–1842), a distinguished engineer from Calais (Bonington’s first French city) who married a Mlle Périer.³ Bonington spent much of the year 1824 in Dunkerque, where he boarded on the quai des Furnes with a Mme Perrier (the widow of a commissary), her mother, two daughters, and a son, an experience the painter later described as “the happiest year of my life.”⁴ Might Bonington’s “Emmery” have been none other than Henri-Charles, encountered in Dunkerque during his courtship of one of the Mademoiselles Perrier (spelled “Périer” at the time of their marriage)?

Amusingly, Bonington’s sketching companion in Dunkerque, Alexandre-Marie Colin, recorded one of the artists’ excursions “en mer”: it shows a young man,

clearly labeled “Bonington,” in hat and tails, leaning against the side of a boat, and gazing toward the invisible sea.⁵ This dynamic scene, however, would have been impossible to accomplish on the spot; instead Bonington is likely to have prepared in the studio, with evident care and precision, a subject suited to Emmery’s maritime location and recalling the setting in which the two may have met. The stylized rendering of the seagulls in brief touches of white and brown recalls the example of Francia, whom Bonington saw frequently in Paris after his return from Dunkerque, supporting a date about 1824–25 for the drawing.

Provenance

(Henri-Charles?) Emmery, Dunkerque (gift of the artist); H. Cazeaux (gift of Emmery); New York art market; purchased in 1997.

Notes

1. Unpublished manuscript notes by James Roberts (fl. 1818–1846) on Bonington’s life, written to an unidentified English correspondent (Bibliothèque Nationale, Cabinet des Dessins, Réserve, Bonington Dossier; quoted in New Haven 1991, p. 23). Reviews by Étienne Delécluze (1824) and an anonymous critic (1828) are quoted in New Haven 1991, no. 27, p. 113. Constable’s letter of November 1830 to the bibliographer John Martin is published in Beckett 1967, p. 88.
2. Bonington’s letter to his friend and fellow painter Alexandre-Marie Colin (1798–1873) is dated only “Paris, Wednesday, at the Café du Foy,” but it probably dates to autumn 1825 (Dubuisson 1924, p. 59).
3. Chaix d’Est-Ange 1903–29, vol. 16, pp. 42–43.
4. Bonington left Paris in late February 1824, arrived in Dunkerque by April 24, returned to Paris in May or June, was in Dunkerque again on July 9, and finally returned to Paris sometime before December 3. Letter of December 24, 1825 (Cormack 1989, p. 65).
5. Alexandre-Marie Colin, pencil, pen and brown ink on paper, 4 $\frac{3}{4}$ × 4 $\frac{3}{8}$ in. (12.1 × 11.1 cm), Musée Carnavalet, Paris; reproduced in Pointon 1985b, fig. 13.



VICTOR HUGO

Besançon 1802 – 1885 Paris

51. *A Storm over a Lake or River with a Rocky Shoreline*, ca. 1860

Brush, thumb, and iron gall ink (scraped) on wove paper

4 7/8 × 8 in. (12.5 × 20.3 cm)

Signed in pen and purple ink, lower left: V.H.

Hugo's dark and thunderous landscape, shattered by raking light and perhaps a bolt of lightning, might well be an illustration to one of his Gothic verses or novels. It conveys the gloomy drama that permeates most of his published works including the best known, *The Hunchback of Notre Dame* and *Les Misérables*.¹

Hugo's huge, restless genius spilled out wherever it could and he was as prolific at penning dreamy images (about three thousand have survived) as at writing words. The drawings are products of his alternation of creative activities, made when he allowed his quill and ink to be diverted from thoughts along verbal lines to dally in pictorial free association, in other words, to doodle. Random drips or pools of ink might be pushed around with bits of paper or poked with fingers until some cloud, land form, castle, or fantastic creature materialized, suggesting a new path to follow. Watery landscapes appeared as frequent subjects, probably inspired by scenery the author viewed along the upper Rhine or the rocky Channel Islands.²

The unpremeditated, blotchy drawings Hugo made between 1847 and 1865, many while he was in exile on the islands of Jersey and Guernsey, were often presented, or enclosed in a letter, to a friend. He regarded these sketches as entertaining distractions, but their intuitive, experimental nature made them curious and exciting to his contemporaries. Baudelaire praised the

"magnificent imagination that streams through his drawings," comparing it to "the mystery [that] streams through the heavens."³

These improvisations have elicited many and varied interpretations. Because they invert traditional ways of creating art, each new generation of artists has rediscovered their refreshingly impromptu nature. Thus, both Van Gogh and Picasso admired their chaotic invention, as did the Surrealists and later the proponents of Abstract Expressionism.

Provenance

Curtis O. Baer, New York; Baer family, by descent; New York art market; purchased in 1995.

Literature

Atlanta 1981, no. 8; Atlanta 1985–87, no. 74a, p. 130.

Notes

1. In fact, Hugo prepared illustrations for his novel *Les travailleurs de la mer* (1865). Thirty-six of his drawings, deposited with his manuscript for the book in the Bibliothèque Nationale, Paris, were reproduced as wood engravings in the 1882 edition.
2. For comparison, see New York 1998, nos. 8 and 15.
3. Salon review of 1852. Baudelaire 1965, p. 202, quoted in Atlanta 1985, p. 130.



PAUL HUET

Paris 1803 – 1869 Paris

52. *The Coastline near Honfleur*, ca. 1828

Watercolor over graphite on wove paper

3 ¼ × 10 ½ in. (9.7 × 26.7 cm)

Stamped in red ink, lower right, with Huet estate mark:

PAUL HUET [in an oval; Lugt 1268]

Huet's landscapes reflect his frequent travel throughout France, particularly in Normandy, Auvergne, and Provence where he made open-air studies in graphite, watercolor, and pastel that often encompass a broad sweep of scenery. In 1820, while studying in the studio of Gros, Huet met Richard Parkes Bonington, who introduced him to the refreshing naturalism of English art before other French artists discovered it in the paintings of Constable shown at the Salon of 1824.

Bonington probably demonstrated the deft techniques of watercolor to Huet, who soon mastered the medium to the extent that works by one artist have been confused with those of the other. A year after his own debut at the Paris Salon of 1827, Huet visited the coast of Normandy in Bonington's company. This bracing panorama, which pulls together the sea at left and the shoreline road at right, may have been produced on that trip.

Devoted to English landscape art, Huet had by this time also developed a keen interest in the paintings of the Dutch. Indeed the long, low format of this watercolor recalls Netherlandish landscape etchings, especially those of Rembrandt. Like the Dutch artist's etched views of the Lowlands (fig. 41), Huet's wide vista unrolls under a cool, bright sky and seems to wheel with the turning earth. So deep is the perspective that road and waterway appear to meet far in the distance.

Provenance

Helen Christophe, Paris; private collection, Mississippi; New York art market; purchased in 1996.

Literature

Paris 1930b, possibly no. 27bis ("Côte près Honfleur").



fig. 41. Rembrandt van Rijn, *Landscape with a Hay Barn and a Flock of Sheep*, ca. 1650–52. Etching and drypoint. The Metropolitan Museum of Art, New York, Gift of George Coe Graves, 1920 (20.46.2)



PAUL HUET

Paris 1803 – 1869 Paris

53. Study for “*Forest of Fontainebleau: Hunters*,” ca. 1866

Black chalk and brown and gray wash on gray green wove paper, heightened with gouache
11 ¼ × 18 in. (28.5 × 44 cm)

Stamped in red ink, lower left, with Huet estate mark: PAUL HUET [in an oval; Lugt 1268]

Huet began painting in the Forest of Fontainebleau in 1849 and returned there frequently during the 1850s and 1860s, sometimes to paint with friends such as Barye and Decamps. One of his most important late paintings, *Forest of Fontainebleau: Hunters*, exhibited at the Salon of 1868, was inspired by old trees and rocky outcroppings in the forest and may perhaps reflect Huet’s foray in autumn 1865. Here, as in other late works, the artist abandoned the wide, open horizons of more youthful works (see cat. no. 52) and filled his picture almost to the top, blocking out the sky.

Unlike the painters of the Barbizon School, who pursued a frank naturalism in painting the outdoors, Huet maintained a reliance on more classical precepts of pictorial construction. This drawing for his painting of Fontainebleau shows an early version of the composition, making especially clear his debt to seventeenth-century Dutch landscape artists.¹ For example, Jacob Ruysdael’s lushly picturesque *Thicket* showed men and animals ascending a hill topped by clumps of trees; it hung in the Louvre and had been copied in an etching by Daubigny just a decade before.

Between the preliminary study shown here and the final picture (fig. 42), Huet changed the path of the hunter and his dogs as they follow riders moving into the distance at far left. The artist consistently showed great fondness for the motif of a traveler accompanied by leaping dogs, which he began to employ in the 1820s.

Provenance

Munich art market (sold 1982); Hamburg art market; purchased in 1995.

Literature

Huet 1911, p. 480 (ill.); Paris 1930b, no. 158; Paris 1938, no. 104; London 1982, no. 21.

Note

1. Huet visited the Netherlands for the first time in 1864.



fig. 42. Paul Huet, *Forest of Fontainebleau: Hunters*. Oil on canvas. Musée du Louvre, Paris



DENIS-AUGUSTE RAFFET

Paris 1804 – 1860 Genoa

54. *Sketchbook from a Voyage with Prince Demidoff to South Russia and the Crimea, 1837*

101 drawings in graphite and watercolor (some double page) and 3 pages of manuscript in graphite on wove paper
4 × 5 ¼ in. (10.2 × 14.5 cm)

Top: *Wallachians and a Mounted Cossack* (fol. 12–13)

Bottom: *Wallachians Dancing the Jok* (fol. 49–50)

Volume of 91 folios; bound in green leather (repaired) with (modern) white leather spine; decorated with a white paper heart glued to the front cover

4 ⅜ × 6 × ⅞ in. (11.1 × 15.2 × 2.22 cm)

Raffet's failure to win the Prix de Rome in 1830 spelled the end of his aspirations as a serious painter, but it marked the start of his peripatetic printmaking career. His lithographs of military subjects revived the Napoleonic legend, and his illustrations of costumes, particularly those of uniformed soldiers, were avidly collected.

The sketchbook by Raffet in the Cohen Collection is connected to a monumental project for which the artist produced many preliminary drawings and a series of prints which were published in *Voyage dans la Russie Meridionale et la Crimée par la Hongrie, la Valachie et la Moldavie* in Paris in 1840 (a related album of one hundred lithographs followed in 1848). This enterprise, which was part of an effort to survey the peoples and resources of southern Russia ("la nouvelle Russie"), was sponsored by Anatole de Demidoff, the son of a wealthy Moscow industrialist. Raffet was engaged to travel with Prince Demidoff and the expedition he had formed through Hungary, Moldavia, Ukraine, and Crimea.¹ The entire trip lasted nearly six months, from June to November 1837; this sketchbook covers a two-week period, probably from July 7 to about July 19.

Folio 3 bears a drawing related to events of July 7, 1837, described by Raffet in his journal (published posthumously in 1878):² "This evening we arrived at Drenkova [on the Danube River, south of Budapest]. . . . The inhabitants here are dressed in an unusual manner. In summer, they wear a kind of tunic made of white cloth . . . and pants, too, of white fabric. For shoes, they have espadrilles with leather laces. They also have clothes made of lambskin. I drew an old shepherd there named Mankosch Yourka, who had served in the Austrian army and found himself at the Battle of Marengo."³

Later in the sketchbook, a watercolor (bottom right), which extends across two facing pages, depicts the

dancers Raffet observed on July 9: "We are going to see Chernivtsi [Ukraine]. . . . The town is poorly built, but very picturesque for a painter. . . . We stopped in the courtyard of one house . . . in order to see people dancing the Jok. I think the place was a cabaret. There were Wallachian soldiers and gypsy musicians. The latter were having trouble getting the soldiers to dance, but a sergeant persuaded them with a few blows of his staff; this didn't seem to anger them, though, and the dance began. They then proceeded to trample on each other with increasing rapidity. . . ."⁴

As colorful and lively as the figures are in Raffet's sketchbook, the individuals' distinctive characters failed to survive the trip back to Paris. Constructing scenes of the life he had seen in foreign lands, Raffet seems to have employed his sketchbook only for factual costume details, perhaps constrained by the project's weighty agenda. However, the prince, in his 1840 commentary on the voyage, praised the artist's "energetic spirit," remarking, "He took advantage of the least happenstance along the way with his hand at the ready, his pencil sharpened, and asked only for a pretext to toss on to paper everything that took place along the way."⁵

Provenance

Anatole de Demidoff (his sale, Paris, March 8–10, 1870, among lots 540–56 [seventeen sketchbooks: Crimea, Germany, France, and so on]); private collection, France; London art market; purchased in 1995.

Notes

1. See Peltre 1999.
2. The drawing is inscribed in graphite, upper right: "ancien berger . . . soldat . . . à la bataille de Marengo. Mankosch Yourka"; the shepherd is shown from the back on fol. 4.
3. Raffet 1878, p. 7.
4. Raffet 1878, pp. 7–8.
5. Demidoff 1840, p. 400. Taube Greenspan's research, invaluable in the preparation of this entry, is gratefully acknowledged.



JACQUES-RAYMOND BRASCASSAT

Bordeaux 1804 – 1867 Paris

55. *A Blasted Tree*

Oil on paper mounted on canvas

25 3/4 × 16 1/2 in. (65.5 × 42 cm)

The acclaim received by his paintings of dogs, bulls, cows, and sheep in Salon exhibitions between 1831 and 1845 earned Brascassat a place among the great animal painters of his time. However, it was the prize for “paysage historique” which launched his professional career in 1825, affording him four years of travel in Italy and the honored chair in landscape painting awarded to him in 1846 by the French Academy.

The son of a barrel maker, Brascassat was born in Bordeaux, land of vineyards and pasturelands (also the birthplace of animalier Rosa Bonheur, a generation later). The artist spent much of his youth wandering the Pyrenees and the Mediterranean coast, drawing and painting in plein air and noting with scrupulous fidelity the different shapes and species of trees. Trees remarkable for their strength, endurance, and picturesque quality later played important roles in his paintings, as dramatic motifs or even as the alter egos of the animals that were the primary subjects. In this respect, as in his studied realism and infusion of light, Brascassat was inspired by the Dutch painters Cuyp, Dujardin, Potter, and Ruisdael.

This disarmingly luscious oil sketch of a ragged,

lighting-struck tree is difficult to place in Brascassat's oeuvre. Works of this nature were field notes for the trees which played character roles in much larger paintings, like *A Bull Rubbing against a Tree* (Salon of 1835; Musée des Beaux-Arts de Nantes) and *The Milkmaid* of 1837.¹ In the Salon of 1833 Brascassat exhibited three framed suites of small studies like this (a total of thirty-six études), but late in life he ferociously destroyed great quantities of such works.

A reserved and timid man, Brascassat could paint with conviction a tempest-wrecked tree and, occasionally, animals locked in battle, a fact that may reveal his internal turmoil. At his death a contemporary lauded his expressions of “gentle savagery.”² Delacroix remembered him as “short, dark, and sullen.”³

Provenance

Paris art market; purchased in 1985.

Notes

1. Sotheby's 1996, lot 35.
2. Saint-Santin 1868, p. 564: “sauvagerie douce.”
3. Delacroix 1981, March 11, 1847, p. 142: “petite figure noire et rechignée.”



ALEXANDRE DESGOFFE

Paris 1805 – 1882 Paris

56. *The Promenade at the Edge of the Park at Saint-Cloud*

Oil on blue paper, laminated to synthetic mount

11 1/8 × 21 3/4 in. (28.3 × 55 cm)

Inscribed, verso: Parc de St. Cloud / 1832 – 143

If it is true that Desgoffe is “a great, unrecognized pioneer of naturalism,” as Aubrun, the cataloguer of his work, maintains, then the artist’s obscurity must be owed to his landscapes’ tranquil self-effacement.¹ Desgoffe showed his open-air pictures regularly at Salon exhibitions between 1834 and 1869, winning a first-class medal in 1857, but the works were usually rebuffed by critics for being “too cold and too mannered,” “cut from granite,” and so dim as to seem “illuminated by a dark lantern, disguised as the sun.”²

Today the best place to see Desgoffe’s work is in the main reading room (Salle Labrouste) of the Bibliothèque Nationale, Paris, where he painted six lunettes full of lavish greenery in the mid-1860s. However, even the slightest acquaintance with Desgoffe’s landscapes reveals his heartfelt sensitivity to the beauty of natural scenery, which is already evident in this early work of 1832.³ His inherent reserve almost certainly was reinforced by the tutelage of the classical landscapist Louis-Étienne Watelet and then by the forceful lessons of Ingres, whose studio he entered in 1828. He and the Flandrin brothers (Hippolyte and Paul) were among Ingres’s first pupils and remained faithful to their master to the end of his long career. Desgoffe followed Ingres to Rome when the latter became director of the French Academy there in 1834 and stayed on in Italy (for the most part) until 1842.

Ingres assigned Desgoffe to provide landscape elements in his paintings *The Golden Age* (1843–45) and *La source* (1856), a demonstration of the grand Neoclassical master’s approbation. But to champions of plein air painting as the spontaneous response to untrammelled nature, Desgoffe’s formality, his Ingresque preoccupation with form and line, appeared lackluster and lifeless. Thus, like his fellow Ingriste and son-in-law Paul Flandrin, he was dubbed a member of “the school of the sad and gray.”⁴

Desgoffe was “a pioneer of naturalism” in that he set up his easel in the Forest of Fontainebleau as early as 1824, continuing to work there periodically well into the

1870s. And when he came onto the stage of the Salon in 1834, he was one of the new wave of landscapists who, like Aligny and others, bent the rules of classicism to convey a mood, a personal temperament.

Like Théodore Rousseau and Constant Troyon, Desgoffe discovered the appeal of the park at Saint-Cloud around 1830. He worked there in 1828 and 1829, returning in 1832, when he painted the walkway that divided the cleared, formal park from the dense, sloping woods that draped its rim. Beyond the blooms in the foreground flowerbeds and a stretch of retaining wall, the front line of trees parades varied forms of natural growth. Much to his credit, Desgoffe maintained a fresh delight in the study of landscape’s characteristics. A reviewer of the Salon of 1857 remarked: “[Desgoffe’s] trees are individuals. Seated solidly on their deep roots, they lead a solemn life, still and silent; yet they have a graceful shapeliness and one recognizes them when one sees them. M. Desgoffe has them pose for him; he treats them seriously, as if they were people.”⁵

Provenance

Family of the artist, by descent to Marthe Flandrin and Mmes Froidevaux and Bulloz (sold, Hôtel Drouot, Paris, October 5, 1988, no. 109); New York art market; purchased in 1989.

Literature

Aubrun 1983, p. 127, no. 24 (unillustrated).

Notes

1. Aubrun 1983.
2. *L’artiste*, 1848, quoted in Miquel 1975, vol. 3, p. 416; *Revue de deux mondes*, 1849, p. 584, quoted in Miquel 1975, vol. 3, p. 674; Th. Pelloquet, *Dictionnaire de poche*, 1858, quoted in Miquel 1975, vol. 3, p. 421.
3. See also Paris 1996.
4. “École triste et grise,” according to a review in *L’alliance des arts*, May 1843, p. 337, quoted in Miquel 1975, vol. 1, p. 86.
5. “Ses arbres sont des individus. Assis solidement sur leurs profondes racines, ils vivent d’une vie grave, immobile et silencieuse; ils ont une tournure, un galbe; on les reconnaît lorsqu’on les a vues. M. Desgoffe les a fait poser devant lui; il les traite sérieusement comme des personnes...” *Nos artistes au Salon de 1857*, pp. 115–23 (quoted in Aubrun 1983, p. 119).



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

57. *Trees and Mossy Rocks in the Forest of Fontainebleau*, 1833

Oil on brown paper (formerly mounted on canvas)

9 1/4 × 7 in. (23.5 × 17.8 cm)

Inscribed in pen and ink, lower left: fontainebleau 1833.

The “enchantment” and the “charm” of Diaz’s pictures, which his contemporaries regularly praised, are nascent in two small oil sketches in the Cohen Collection, both of which were probably painted out-of-doors in the Forest of Fontainebleau (see also cat. no. 58). Both are dated 1833, when the son of Spanish émigrés was in his mid-twenties, and reveal the sprightly naïveté which came to mark much of his work, whether its subject was landscape, flowers, or rosy young women.

Diaz followed close on the heels of Aligny and Corot in journeying into the Fontainebleau woods to paint its primeval beauty.¹ The untouched forest, which had been the exclusive playground of hunters until its discovery by painters at the end of the eighteenth century, offered a variety of natural wonders, from thickets and great trees, streams and ponds, to huge boulders and rocky clearings. The relatively untrained artist, who had produced his first oil painting in 1829 and who had made porcelain painting his career until 1830, seems to have aimed his sights immediately on the arcadian. Indeed, his point of view became a subject of remarks made by Théophile Thoré, the most laudatory of his critics: “Monsieur Diaz has studied much in the most virginal

corners of the forest of Fontainebleau. There, he has seized effects . . . that a more cultivated form of nature could not offer. The trees, the terrain, the shadows in his landscapes have an appearance that is strange and very poetic.”²

In the delicacy of this early Diaz landscape there are traces of the painter’s then-recent practice as a decorator of porcelain plates, particularly in the floating sprays of leaves. There is also an interest in varied green and brown plant textures which combine to blot out the sky. The resulting atmosphere is dark and moist, not unlike that of the humid landscapes Courbet painted three decades later.

Provenance

(Hôtel Drouot, Paris, November 22, 1985, no. 78); London art market; purchased in 1987.

Literature

London 1986b, no. 90 (ill.).

Notes

1. Aligny first visited Barbizon in 1824; Corot joined him to paint at Fontainebleau around 1828.
2. Théophile Thoré, *Salon de 1844*, quoted in Miquel 1975, vol. 2, p. 291.



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

58. *Trees and Rocks beside a Stream in the Forest of Fontainebleau*, 1833

Oil on paper (formerly mounted on canvas)

9 1/2 x 7 1/4 in. (24.1 x 18.4 cm)

Inscribed in pen and ink, lower right: fontainebleau 1833.

The four landscape oil sketches Diaz submitted to the Salon of 1831 may have been refused, at least in part, on account of their roughness. The Salon paintings of landscape artists were then generally studio pieces conceived and finished in the grand tradition, even though the painters may have practiced regularly by making loose and rapid studies from nature. It was not until the mid-1840s that Diaz found success at the Salon and then largely on account of the popular appeal of his nymphs and gypsies. And only after the Revolution of 1848 and in the relatively more relaxed atmosphere that ensued did Diaz paint pure landscapes in great numbers.

Right up to the end of his life, the painter's favorite haunt was the Forest of Fontainebleau, where he returned again and again to those special spots where land, light, and flora combined appealingly. In places like the Gorges d'Apremont where he painted with Caruelle

d'Aligny in 1836, he found the theme he preferred in landscape painting, that of water surrounded by thick vegetation and shadowy forms. He may have been painting there when he produced this early study, which seems like a first step toward a later, larger, and more sophisticated composition now in The Hague (*The Forest of Fontainebleau*, Rijksmuseum Hendrik Willem Mesdag).

From 1835 on Diaz retreated annually to the village of Barbizon, right on the edge of the Forest of Fontainebleau, where he at first lodged at the inn of *Père Ganne* and then purchased his own house. He and Corot, Rousseau, Troyon, Millet, and Jacque made Barbizon a regular base of operation.

Provenance

(Hôtel Drouot, Paris, November 22, 1985, lot 80); Paris art market; purchased in 1987.



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

59. *An Aged Tree at the Edge of a Clearing*

Oil on thin mahogany

9 1/2 × 6 1/8 in. (24 × 15.5 cm)

Signed in brown oil, lower left: N. Diaz

Rectangular black stamp at upper center of verso:

EXPO...AUTORIZADA / 28 / 29 DE IV 1964

Diaz may have employed a nature study such as this in preparation for any number of larger, more finished paintings. A theme he favored was trees at the edge of a clearing, beside a path or a stream that led the viewer's eye farther into the woods, perhaps to another, much more distant clearing.

To eyes trained on the quick, chopped brushstrokes of the Impressionists, an oil sketch this lively and airy is highly appealing. Even early in his career Diaz achieved the atmospheric effects for which the landscapists of the next generation would aim. Théophile Thoré pointed out in his review of the Salon of 1846: "[Diaz] shows us not a tree or a figure, but the effect of sunlight on this figure or on that tree."¹ Even very simple and relatively rough oil sketches like this sold well. Their profitability, along with that of more finished pictures, made it possible for Diaz to aid other landscapists who failed to enjoy such commercial success, namely Millet, Rousseau, and later Jongkind.

Perhaps to satisfy the public, Diaz inserted token figures into his landscape paintings even when they contained much striking scenery. The presence of a human form gave the forests and woods a recognizable scale and allowed viewers to imagine themselves out-of-doors enjoying the beauty of nature. An old tree with gnarled and broken branches, like the one Diaz pictures here, stands guard by a pond and a playing child in a painting at the Musée d'Orsay.²

Provenance

Private collection, France; New York art market; purchased in 1990.

Notes

1. "Il ne nous montre pas un arbre ou une figure, mais l'effet de soleil sur cette figure ou sur cet arbre." Quoted in Miquel 1975, vol. 2, p. 293.
2. *The Pond with a Kneeling Child*, RF1822.



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

60. *A Path Leading through Rocks and Trees under a Brooding Sky*

Brush and brown ink, watercolor, and gouache on wove paper

4 1/2 × 6 3/8 in. (11.5 × 16.3 cm)

Signed in brush and brown ink, lower right: N.D.

Diaz received instruction in drawing during the 1820s from François Suchon, a student of David's. Such lessons in the mastery of contour lines may have been useful to him in figure drawing but were relatively superfluous when he became absorbed in the erratic textures and shapes of an untamed landscape.

In this small, intensely worked outdoor view the natural elements are described with a seemingly whimsical array of scribbles. Layers of watercolor and gouache help to make the scene coalesce, but the result is all the more refreshing for its apparently haphazard underpinnings. The virtues of such a work are owed to Diaz's enthusiastic response to optical experience. As Herbert notes, "It was because he was a painter of the visual rather than the sculptural surface that he had such significance for Renoir and the other Impressionists."¹

Like Théodore Rousseau, Diaz was often criticized for a lack of discipline in his handwork; unlike Rousseau, however, he compensated by imbuing his woodland scenes with a shimmering air of enchantment. But for this quality too he was both praised and derided: where one critic (Théophile Thoré) discovered "precious stones," another (Charles Baudelaire) found merely "sugary stuff."² It may be Diaz's admiration for Watteau, Boucher, and other eighteenth-century French painters that surfaces in these sprightly pictures. One might imagine this design and cat. no. 61 as ornaments for a Rococo jewelry box or enamel plaque.

Fifteen small landscape watercolors appeared in the sale catalogue of Diaz's estate.³ He may have produced them as souvenirs of finished paintings. Even his small and slight works sold briskly, and as one of his letters suggests, he could obtain concert tickets with the promise of a sketch.⁴

Provenance

[American Art Gallery, New York (ca. 1900)]; (Christie's East, New York, October 23, 1996, no. 219); purchased at auction in 1996.

Notes

1. San Francisco, Toledo, Cleveland, and Boston 1962–63, p. 61.
2. Bajou 1996.
3. Diaz estate sale (Drouot 1877, part 2, lots 214–28). Two small landscape watercolors (possibly ones sold from the artist's estate) passed through the Hôtel Drouot, Paris, in the sale of the M. E. Coudray collection (Drouot 1908), lots 116 and 117, and again in a sale of the Collection of Monsieur W... (Drouot 1925), lots 105 and 106: "Le chemin dans la forêt" (ill.) and "Petite mare à l'entrée d'un bois."
4. Letter from Diaz to M. de Beauchesne (1866): "Voudriez-vous avoir l'obligeance de me faire obtenir deux entrées pour le Concours de piano de vendredi prochain... Je n'oublie pas la promesse du dessin que je vous ai faite et vous pouvez compter que, d'ici à très peu de temps, vous pourrez le posséder." Quoted in Miquel 1975, vol. 2, p. 313.



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

61. *Valley of the Solle*, ca. 1856

Brown ink and wash heightened with white on laid paper

2 $\frac{7}{8}$ × 3 $\frac{3}{4}$ in. (6 × 9.9 cm)

Signed in graphite, lower left: N D.

Between 1846 and 1859 Diaz generally sent at least one landscape picture to the annual Salon. However, it was only after he received a first-class medal at the Salon of 1848 that he regularly extended his repertory to include paintings of pure (unpeopled) landscape.

Under the influence of Théodore Rousseau, Diaz developed two main compositional formats. In the first (see cat. no. 60) a tree or group of trees stands near the landscape's center. In the second (seen here) a pond or clearing occupies the middle ground: the trees framing the open area are parted like a stage curtain to invite our gaze into the forest interior and then to the patch of open sky in the far distance.

An important early work of Rousseau, *Avenue of Chestnuts* (1837–42; Musée du Louvre), depicts a sharply receding tunnel of trees, and it might easily be the source of inspiration for Diaz's use here of a symmetrical woodland arrangement. In 1856 he became interested in the shaded pools of the Solle Valley, where he painted with Monticelli. There he must have found some such order in the natural scenery. His painting of this area (reproduced in an etching; fig. 43), like the present

drawing, shows the same stagelike setting, seemingly in wait for a production of *La Sylphide* or *Swan Lake*.

The etching made by Charles to reproduce Diaz's *Valley of the Solle* must have been ordered by the painter himself as one of eleven prints illustrating the catalogue for his 1858 public sale.¹ Possessed of extraordinary energy and enterprise, Diaz arranged annual auctions of ten to fifteen of his paintings, beginning in 1851 (the year he received the *légion d'honneur*) and continuing through the 1860s.² He seems to be owed credit for producing the very first illustrated catalogue for an art sale in 1857.³

Provenance

Thelma Chrysler Foy, New York (possibly her sale, Parke-Bernet, New York, May 13–16, 22–23, 1959; but not located in sale catalogue); New York art market; John Minor Wisdom, New York and New Orleans (died 1984); by bequest, private collection, New York; New York art market; purchased in 1991.

Notes

1. Drouot 1858.

2. See Miquel 1975, vol. 2, pp. 298–314.

3. Bibliothèque Nationale 1930–67, vol. 4, p. 305.



fig. 43. Narcisse Diaz, *Valley of the Solle*, illustrated in an etching by Charles (?) in *Catalogue de onze tableaux peints par M. Diaz*. Paris, 1858. The Metropolitan Museum of Art, New York



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

62. *Showers*

Oil on mahogany

10 ⁵/₈ × 15 ⁷/₈ in. (27 × 40.3 cm)

Stamped in red ink, lower left: VENTE/DIAZ [Lugt 672]

Largely self-taught, Diaz presented landscape as an expression of his own gregarious and passionate nature, and thus his pictures are often marked by spontaneity and exuberance. His manner of painting was informed also by fellow artists at work in the Forest of Fontainebleau and by the examples of earlier masters, both Dutch and British. This stormy panorama of hills and a valley with a river winding through it evidences a variety of influences.

The village of Barbizon, where Diaz and many other artists gathered to paint and exchange ideas, was full of lively aesthetic currents. Diaz's meeting there with Théodore Rousseau in 1836 or 1837 proved especially decisive, and to the latter's immediate example may be owed the lucidity and composure of this sweeping, yet unpretentious view. Jules Dupré, with whom the young Diaz had painted porcelain in Dupré's uncle's shop, also made landscapes whose skies were filled with turbulence and may have provided models for the rigorously brushed clouds and sheets of rain seen here.

All three of these artists, Diaz, Rousseau, and Dupré, came to be profoundly influenced by Dutch and English landscape painters like Ruisdael and Constable, whose work they could study at home to some degree but which they also traveled abroad to see. Diaz was probably in

England in 1834 and made at least two trips to the Netherlands in the 1830s and another in 1870. It seems fitting that some of Diaz's most striking and atmospheric paintings, including works similar to this, now hang in museums in London and The Hague.¹

The lustrous surface of this esquisse displays the transparency often found in English landscapes where colors (oils and watercolors) are applied thinly to achieve a semblance of air and light. A fresh, first stage of a composition (possibly preparatory for a painting in the Musée Fabre, Montpellier), this oil sketch is captivating in its freedom of execution and suppression of details. In more finished pictures Diaz often worked the surfaces heavily, perhaps to emulate the glazed and layered impasto of Dutch seventeenth-century landscapes.²

Provenance

Diaz estate sale, Paris, January 22–27, 1877, possibly among lots 171–201: “paysages ébauchés”; (sold Hôtel Drouot, Paris, June 18, 1947, lot 26); Clément Coquenpot, Paris; New York art market; purchased in 1996.

Notes

1. See Burmester, Heilmann, and Zimmermann 1999, p. 219, pl. 17 (*Tempest* [*Tempête*], Museum Mesdag, The Hague), and p. 254, pl. 63 (*The Storm* [*L'orage*], National Gallery, London).
2. Boitelle and Van der Elst 1999, pp. 153–54.



NARCISSE DIAZ

Bordeaux 1807 – 1876 Menton

63. *A Bouquet of Dahlias, Zinnias, and Other Flowers in a Basket*

Oil on wood, losses at lower left

22 ½ × 30 ½ in. (57.1 × 77.4 cm)

Signed, lower right: N. Diaz

Favorable reviews of Diaz's paintings, whether landscapes or female figures, invariably praised their brilliance of color. In his commentary on the Salon of 1859 Baudelaire remarked on the "gaiety" of Diaz's "scintillating" palette, which recalled "the agreeable odd medleys of color in Oriental stuff."¹ It is perhaps surprising, even disappointing, that an artist so famed for "une coloration de fleurs" (flowerlike colors) devoted relatively little time to painting floral still lifes.² He was more apt to paint an allegorical Flora or a flower fairy, a woodland nymph, gypsy, or an Oriental harem girl, perhaps regarding these as aesthetic equivalents of flowers.

Diaz's early job as a porcelain painter may have taken an edge off his taste for decorative bouquets. His youthful flower studies on panel are sweetly Rococo, nodding in the direction of Boucher and Prud'hon. According to Miquel, Diaz began to receive numerous commissions to paint flower pictures in 1835, but evidence of their public display does not appear until the 1850s.³

It seems that only near the end of his life was there the proper convergence of opportunity and inclination that might lead to a focussed production of floral studies. In 1872 Jules Claretie reported: "Now, fortune shone on Diaz; he bought a pretty villa at Étretat, at the base of a garden, where the flowers that he loved so much and painted with rare virtuosity, opened to the sun: from morning time on, he could see from his window blooms of every color." Claretie also noted that the painter had somewhat altered his practices: "He saw that the end was near, and instead of small pictures, he

decided to make only grand canvases in which he could summarize his art and his ambitions for posterity."⁴

This unusually large and striking still life, filled with dahlias, zinnias, cosmos, gentians, alstroemeria, and lilies, all tumbling out of a basket, has a gestural vigor and coloristic flamboyance that put the painter squarely in the company of Delacroix, Courbet, and Renoir.⁵ Such a picture shows the role of early Dutch still-life painting, with its golden highlights and shadowy backgrounds, in the renaissance of flower painting in the second half of the nineteenth century; it also demonstrates Diaz's relevance to Van Gogh.⁶

Provenance

New York art market; purchased in 1974.

Notes

1. "La gaieté de sa couleur, plutôt scintillante que riche, rappelait les heureux bariolages des étoffes orientales." Baudelaire, *Salon* (1859), quoted in Miquel 1975, vol. 2, p. 306.
2. A. Dumas, *Salon de 1859*, p. 27, quoted in Miquel 1975, vol. 2, p. 306. Five flower paintings appear in Diaz's estate sale of 1877, of which four are on glass or silk (Drouot 1877, nos. 209–13). Eight floral still lifes were exhibited among the one hundred and seventy-nine works shown in the 1877 retrospective of Diaz's works.
3. Miquel 1975, vol. 2, p. 286. Diaz showed flower paintings in exhibitions in Marseille in 1851 and in Moulins in 1852. He offered one in a privately arranged sale in 1853 and two in such a sale in 1865.
4. Claretie 1882–84, quoted in Miquel 1975, vol. 2, p. 316.
5. The identification of flowers provided by Karen B. Cohen in conversation, February 23, 2000.
6. Miquel 1975, vol. 2, p. 315, notes that Diaz is mentioned more than seventeen times in Van Gogh's correspondence.



LÉON RIESENER

Paris 1808 – 1878 Paris

64. *Woven Silk Draped on a Chair*, ca. 1850

Oil on paper

7 ³/₄ × 9 ⁵/₈ in. (19.8 × 24.4 cm)

Léon Riesener is best known today as the handsome young subject of two portraits in the Musée du Louvre that were painted by his first cousin Eugène Delacroix. Riesener's role as an artist himself is now seldom considered, although he exhibited frequently at the Paris Salon between 1833 and 1877, winning a third-prize medal in 1836 and later receiving the *légion d'honneur*.

After training with Baron Gros, Riesener received state commissions to paint allegories and religious murals for Parisian buildings, notably the Palais de Luxembourg, the Hôtel de Ville, the church of Saint-Eustache, and the Sénat, where he worked beside his cousin on the painting of the library ceiling. However, his greatest strengths are found in easel paintings and pastels where he conveyed with accuracy and obvious pleasure the beauty of people and things that were near and dear to him. The son of the portrait painter Henri-François Riesener and grandson of the great cabinet-maker to Louis XVI, Jean-Henri Riesener, Léon was heir to strong traditions in both fine and decorative arts. His pastel portraits of his wife, in particular, reveal a keen appreciation for superb jewelry, costume, and household furnishings.¹

In this small, vibrant oil sketch he has captured, as if he were painting a portrait, all the characteristics special to a length of extravagant French silk: its color, weight, and texture and its reflection of light. The coarsely brushed neutral background, recalling that of David's portrait of Mme Récamier, emphasizes the resplendent textile. Here Riesener appears to demonstrate a principal thesis of his extensive writings on color and drawing—

the unique character of each visible thing. He observed: "Among the thousands of shapes that are displayed in the clouds, there is not one like those found in a fold of drapery; moreover, the folds of one kind of fabric are completely unlike those of any other."²

Although Riesener denied that his cousin Delacroix had been his master (preferring to call him his "oracle"), the two men shared more than friendship and bloodline.³ As painters, they both had a passion for color which was fueled by admiration for the sumptuous paintings of Titian, Veronese, and Rubens. Riesener probably passed on his oracle's lessons on color, along with his own, when in later life he counseled his daughter Rosalie and her close friend and fellow painter Berthe Morisot. Riesener's influence on the younger generation of Impressionist artists remains obscure, although he was admired by Fantin-Latour and Renoir, both of whom paid him homage, and by Degas, who purchased seventy-five of his drawings at the sale of his estate.⁴

Provenance

Leouson-Leduc; Pierre Miquel; Jérôme Fourier, Paris; New York art market; purchased in 1992.

Notes

1. Two pastel portraits by Riesener in the collection of the Musée d'Orsay are exhibited occasionally at the Musée Delacroix, Paris, as is his painting, *L'Angélique*, which Delacroix purchased in 1858.
2. Author's translation of the French quotation in Viallefond 1955, p. 55.
3. Viallefond 1955, p. 27.
4. In 1879, after Riesener's death, Fantin-Latour arranged a retrospective exhibition of his work. Renoir's lithograph, *Hommage à Léon Riesener*, appeared in *La vie moderne*, April 17, 1879. See Paris 1966b and New York 1997–98, nos. 969–85.



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

65. *Plateau above a Valley*, 1829–32

Oil on paper, mounted on oak

4 1/4 × 10 1/4 in. (10.7 × 25.9 cm)

Michel Schulman's recent catalogue raisonné of Rousseau's paintings illustrates about twenty small, oblong landscapes probably done by the young artist in the early 1830s. Most of these narrow panoramic views are brushed in oil paints on sheets of paper no larger than six by twelve inches (fifteen by thirty centimeters), but remarkably each has the distinctiveness of a portrait.¹ Rousseau, who started painting outdoors as a teenager, was only about twenty when he created these little works, revealing his precocious talent for making pictures and his passion for the natural terrain.

His cousin Alexandre Pau de Saint-Martin, who was a landscape artist, helped launch Rousseau's career by taking him to paint in the forest of Compiègne and accompanying him on long excursions in the environs of Paris in 1826–29. It has been suggested that this picture resulted from a summer trip to Normandy.² Indeed, the simple, regimented forms of land and trees stacked one

on top of the other are suffused with the soft, cool light of northern France. They are painted in liquid, transparent tones, reminiscent of Richard Parkes Bonington's watercolors of the region done only a few years earlier. The scene captured in plein air from the far side of the valley is laid out in considerable detail, but Rousseau's touch remains relaxed and confident.

Provenance

Private collection, London; Paris and London art market (1992); New York art market; purchased in 1998.

Literature

Norwich and London 1982, no. 14; Paris and London 1992, no. 36; Schulman and Bataillès 1999, no. 85.

Notes

1. See Schulman and Bataillès 1999, among nos. 82–165.
2. Paris and London 1992, no. 36.



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

66. *A Tree-Lined Road Leading into the Distance* (*The Bièvre Valley near Paris*), 1829–32

Oil on laid paper, mounted on canvas

4 $\frac{3}{4}$ × 7 $\frac{5}{8}$ in. (12.2 × 19.3 cm)

Instead of following a course of academic schooling, Rousseau took the landscape of France as his immediate field of study. He enrolled in the classes of landscapist Joseph Rémond in 1826 or 1827 and soon after entered the tutelage of the history painter Guillaume Lethière. In 1830, however, he abandoned formal training altogether, taking to the road and making a long visit to the Auvergne. The paintings from nature he brought back to Paris from this trip were astonishing in their brilliance of color and liberty of brushwork, prompting the painter Ary Scheffer to exhibit them in his own studio.

The young Rousseau's practice of copying works by Claude Lorrain and the seventeenth-century Dutch masters in the Louvre introduced him to a mellow, gold-toned light and varied ways of plotting landscape compositions, an exercise in which he always showed remarkable ingenuity. In this gently undulating but assertively horizontal panorama, for example, he left the foreground largely empty, assigning a parade of

roadside trees to march the viewer step-by-step into the distance.

After his debut at the Salon of 1831 Rousseau set off on further travels through the French countryside, including the Seine Valley and Normandy. At one time he may have considered entering the competition for the Prix de Rome in landscape, which had been established in 1817. However, unlike the previous generation of Neoclassical painters and the artists in the circle of Corot (who was sixteen years older than he), Rousseau felt no need to visit Italy and instead remained content in exploring the varied landscape of his native country.

Provenance

Paris and London art markets (1992); New York art market; purchased in 1998.

Literature

Paris and London 1992, no. 37; Schulman and Bataillès 1999, no. 86 (image reversed).



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

67. *Trees*

Graphite on wove paper

9 7/8 × 11 1/8 in. (23.2 × 28.3 cm)

Stamped in ink with Rousseau estate mark, lower right: T.H.R. [Lugt 2346]; stamped in ink, lower left, with collection mark of Charles-Philippe Chennevières (1820–1899) [Lugt 2073]

Inscribed verso, lower center, in pen and brown ink: sensier 111

Inscribed verso, upper left, in graphite: 748 [or 148]; upper center: 139

Although he was at first most attracted to picturesque effects and panoramic vistas, Rousseau soon displayed a profound devotion to woodland trees, particularly those of great age and arresting shape, which he viewed as expressive, living monuments. His biographer Alfred Sensier quotes him: “The voices of trees, their unexpected movements, their varied forms and their singular attraction to the light brought to me all at once a revelation of the forest’s language.”¹

In nearly every one of Rousseau’s pictures, trees define the outdoor space, interject surface rhythms and textures, and introduce a mood that pervades or unites the composition’s disparate parts. Rousseau’s earliest-known sketchbook, which he began in 1825, contains a few studies of individual oaks and firs, but it was not until well into the 1830s and 1840s that the artist began actively to search out and portray extraordinary individual specimens. Some of his trees, like this one, have branches that reach out like human arms. They display their age and history in complex growth patterns and sometimes in withered or broken limbs.

Sensier recalled Rousseau roaming the Forest of

Fontainebleau in search of disfigured trees and ones in unusual poses and asserted that Rousseau would spend hours drawing every branch of a tree: “He would stop at last only when he had very clearly engraved ‘the civil status’ of his subject, and after having unveiled its entire system of life, as well as the genealogy of its being.” As Thomas notes, Rousseau brought something fundamentally new to the pictorial treatment of landscape by stretching the Romantic veneration of nature to the extent that he called trees “beings” and insisted that they were owed respect.²

Provenance

Rousseau estate sale, Paris, 1868, possibly lot 283 (“Chêne à l’entrée du vieux Bas-Bréau”); Charles-Philippe Chennevières, Paris (died 1899); sold Hôtel Drouot, Paris, May 5, 1971, lot 119; New York art market; purchased in 1972.

Notes

1. Sensier 1872, p. 52; quoted in Miquel 1975, vol. 3, p. 434.
2. Sensier 1872, p. 215, quoted in Thomas 2000, p. 97.



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

68. *A Village Set among Trees*, ca. 1835–40

Black chalk on laid paper; partial watermark, lower center: Kool[...]

7 $\frac{3}{8}$ × 16 in. (18.7 × 40.6 cm)

Stamped in black ink with Rousseau estate mark, lower right: TH.R [Lugt 2436]

Inscribed in pen and brown ink, verso: Sensier 111

In Rousseau's landscapes all forms of human life are dwarfed by those of the plant kingdom. Here houses with high-pitched roofs (probably in the Auvergne) cling to firm, grassy hills with sheltering trees. Rousseau's study of early Dutch paintings in the Louvre appears to be reflected in villagescapes like this one, which the artist composed relatively infrequently throughout his career. Usually he left civilization far behind for forests, marshes, or rocky plains.

Nowhere is Rousseau's outdoor drawing more exuberant than in this atmospheric section of French countryside. The artist's active touch—the busy changes in the chalk's pressure and direction—give the open air the hum of life. In its lush variation of shrubbery and trees, awarded prominence in the foreground at right, the drawing may be associated with one of Rousseau's most important paintings, *Marsh in Vendée* (fig. 44), on which he worked tenaciously and frequently for several years, as was his habit.¹ Critics slow to share Rousseau's enthusiasm for the pictorial richness of humble plants and grasses derisively nicknamed the picture “The Muddle” and “The Soup of Weeds.”

This plein air study has an extraordinarily lucid geometric structure, formed of parallel wedges entering the

picture plane first from the left, then right. The crossing of oblique angles near the drawing's center focuses the composition and reins in chopped lines and squiggles on the edges.

Provenance

Rousseau estate sale, Paris, April 27–May 2, 1868; Victor Koch; (sold Anderson Galleries, New York, February 8, 1923, lot 8, to A. Seligmann); Casimir Stralem; Donald S. Stralem, New York; (sold Christie's London, December 13, 1984, lot 178); private collection, France; Paris art market (1990); New York art market (1991); Paris art market; (sold Sotheby's New York, November 24, 1996, lot 40); purchased at auction in 1996.

Literature

Paris 1990b, no. 19; New York 1991a, no. 12; Schulman, Bataillès, and Sérafino 1997, no. 540.

Note

1. According to Herbert (San Francisco, Toledo, Cleveland, and Boston 1962–63, p. 176), the painting was “worked on steadily from 1837 to 1841, and was probably retouched in 1843 or 1844 when it was sold to the collector Baroilhet.” Rousseau's *View of the Village of Pierrefonds* (Schulman and Bataillès 1999, no. 119; dated 1833) presents a similar view.



fig. 44. Théodore Rousseau, *Marsh in Vendée* (*The Valley of Tiffauge*), 1837–44. Oil on canvas. Cincinnati Art Museum



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

69. *A Screen of Trees Sheltering a Cottage (Rocher Saint-Germain)*

Graphite with touches of pastel and white chalk on light green laid paper

5 3/4 × 9 7/8 in. (14.5 × 25.2 cm)

Inscribed in graphite, lower left: H[...] St. Germain

Stamped with Rousseau estate mark, lower right: TH.R [Lugt 2436]

Stamped with collector's mark of Charles Eggimann (born 1863): CE [in an oval; Lugt 530]

Verso: *Landscape with a Windmill*; black chalk (very faint; possibly a counterproof)

Mount inscribed in graphite: Théodore Rousseau / Le bouquet de grands arbres / achat / À la vente de l'artiste / Ch Egg[...] [Eggimann signature; Lugt 560]

Beginning with his grand iconic painting *Avenue of Chestnut Trees* (refused by the Salon of 1841; now Musée du Louvre), Rousseau made clear his near-worshipful regard for trees and his view of them as the most articulate representatives of nature. He admired them singly but more often in groups and made them compositional building blocks and historians of change. Reflectors of light and atmosphere, they gave his pictures a sense of a particular time and place. The freshness and brilliance of Rousseau's approach is somewhat outshone today by the dazzle of Monet's poplars, but in fact the latter grew directly out of his poetic stands of trees.

In his drawings and paintings of the 1850s and 1860s Rousseau frequently organized trees in rows and clusters, which sometimes look like tall iron screens in old cathedrals and sometimes like lacy curtains through which light filters. This drawing, inscribed "St. Germain," was evidently based on a specific site, but Rousseau undoubtedly shaped the landscape elements to conform

to his personal vision.¹ His vision seems to have been informed, in this instance, by Rembrandt, particularly the Dutch artist's landscapes in which trees are grouped in seeming conversation or planted closely together to shelter a cottage. Along with other old master prints by Dürer, Claude, and Ruisdael, Rousseau's estate contained five Rembrandt etchings, including a "magnifique" impression of his masterpiece *The Three Trees* (fig. 45).²

Provenance

Rousseau estate sale, Paris, April 27–May 2, 1868; Charles Eggimann (born 1863), Geneva and Paris; German art market; purchased in 1999.

Notes

1. Rousseau's estate sale lists other works picturing "le rocher Saint-Germain (forêt de Fontainebleau)," about 1856–57; see Drouot 1868, lots 28, 30, and 78. Other drawings by Rousseau which feature a cottage nestled among trees and/or a path leading up a rise with trees are listed in Schulman, Bataillès, and Sérafino 1997, among nos. 676–88.
2. Drouot 1868, Gravures, lot 31.



fig. 45. Rembrandt van Rijn, *The Three Trees*, 1643. Etching, drypoint, and engraving. The Metropolitan Museum of Art, New York, The H. O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929 (29.107.31)



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

70. *Landscape at Twilight*

Charcoal (rubbed) on heavy wove paper

14 1/8 × 19 1/4 in. (36 × 49 cm)

Signed in charcoal, lower left: T.H.R.

The large size and elaborate finish of this charcoal landscape set it apart from most of Rousseau's drawings, which served simply as informal studies preliminary to his studio practice. Undoubtedly destined for a private collector, this extravagantly detailed twilight scene reflects the general character of Rousseau's paintings, which Thomas has recognized as "profoundly romantic in outlook and quite conservative in artistic practice."¹ Calmness and order pervade these works and yet there is a near-obsessive attention to detail and a searing intensity in their tight handling.

Rousseau's achievement of a convincing freshness, a sense of the living reality of nature, was not easily won but required deliberation, extensive work, and ingenious artifice. In these efforts he was aided not only by his strong feelings for and acute observation of the natural world but also by the examples of Dutch and English landscapists. By the early 1830s critics noted that his paintings showed the influence of Hobbema and especially Ruisdael. Rousseau did assimilate a great deal of

Netherlandish art's rigorous naturalism, but closer to him, in terms of sky and light effects, is the Englishman Constable, whose *Hay Wain* (fig. 46) won widespread admiration and a prize at the Paris Salon of 1824. A new luminosity entered Rousseau's work in the mid-1840s, and he returned to the public eye in the Salon of 1849 (after a series of rejections and self-imposed exile) with paintings that rivaled those of Constable in both their textural richness and the poignancy of their light.

Provenance

(Sold Galerie Kornfeld, Bern, June 18–20, 1986, lot 891); French art market; purchased in 1987.

Note

1. Thomas 1999, p. 139.



fig. 46. John Constable, *The Hay Wain*, 1821. Oil on canvas. National Gallery, London



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

71. *The Return from the Fields*, ca. 1848–50

Pen and brown ink on wove paper

5 1/4 × 6 5/8 in. (13.2 × 16.7 cm)

Stamped with Rousseau estate mark, lower left: TH.R [Lugt 2436]

When people and animals appear in Rousseau's landscapes, they are usually so tiny that they can hardly be distinguished from the trees, rocks, and grasslands. Figures are rarely large enough in scale to be considered the picture's subjects, as the couple herding cattle are here. One feels that the artist would have been just as glad to dispense with human or animal elements, since there was sufficient life in the country's flora to inspire him.

Searching for refuge from his financial difficulties, the stressful Paris art market, and his persecution by the Salon managers, Rousseau began renting a house in Barbizon in 1847 and soon afterward became a permanent resident. Lodged on the very edge of the Forest of Fontainebleau whose age and beauty he revered, he was in the midst of a community of farmers and peasants following the daily routines of agrarian life. The close and enduring friendship he struck up with Jean-François Millet, who fled Paris for Barbizon in 1849, may have warmed his interest in the local workers, but his efforts to give them equal pictorial ground with nature proved tentative and fleeting. In *The Edge of the Forest of*

Fontainebleau, Sunset (commissioned in 1848, Musée du Louvre, Paris), Rousseau painted a herdsman gathering his cattle near the village of Brolles, and at the 1849 Salon he showed another picture of grazing, *An Avenue, l'Isle-Adam Forest* (Musée d'Orsay, Paris). His pictures probably reflect nostalgia for the waning pastoral tradition, for cattle were rapidly disappearing from the region and were gone altogether by the end of the Second Empire in 1870.¹

Rousseau's studies in pen and ink (a medium Millet also regularly practiced), showing peasants herding animals along a winding track, reveal the vagaries of his sketching process. His confused and scattered starts (fig. 47) were succeeded by more orderly, centrally focused compositions. Even in so small and summary a sketch he conveys his certainty about the light, for the herdsman and his cattle throw long, late-day shadows across the road.

Schulman has suggested that the town shown in the distance is Barbizon's neighbor, the slightly larger village of Chailly, which also attracted artists, beginning in the 1820s.² Rousseau first stayed in Chailly during the winter of 1833–34; he could walk there from Barbizon in thirty minutes.

Provenance

Rousseau estate sale, Paris, April 27–May 2, 1868; Marmontel (sold Paris, January 25–26, 1883, lot 261; Marmontel, March 28–29, 1898, lot 181); New York art market; purchased in 1991.

Literature

New York 1991a, no. 8; Schulman, Bataillès, and Sérafino 1997, no. 427.

Notes

1. Thomas 2000, pp. 157–58.
2. Communicated by Schulman to Jill Newhouse in 1991.



fig. 47. Théodore Rousseau, *The Return from the Fields*, ca. 1848–50. Pen and brown ink. Karen B. Cohen Collection, New York



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

72. *Windswept Trees on a Rocky Plain*, ca. 1860

Pen and iron gall ink with watercolor on laid paper

4 $\frac{7}{8}$ × 5 $\frac{7}{8}$ in. (12.3 × 14.8 cm)

Stamped in red ink with Rousseau estate mark, lower left and lower right: TH.R [Lugt 2436]

Although the Forest of Fontainebleau was renowned for its groves of old oaks and beeches, the terrain varied so greatly, from large woods and rocky gorges to barren plains, that “a tour of the forest could seem a tour through the entire nation’s topography.”¹ Indeed, most of the forest’s land was rocky and dry, softened only by heather and a few tenacious trees. As Thomas points out in his study of Rousseau’s efforts to preserve the area’s integrity, the painter was as much concerned with maintaining barren expanses like this one as with saving the old woods and their majestic oaks.²

In his 1852 petition to Napoleon III about the necessity of maintaining the Forest of Fontainebleau, Rousseau stated: “This forest, the most ancient in France . . . is the only living souvenir that remains from the heroic times of the Fatherland from Charlemagne to Napoleon. For artists who study nature, it offers what others find in the models that have been left us by Michelangelo, Raphael, Correggio, Rembrandt, and all the great masters of past ages.”³ He praised the forest’s rough, windswept expanses, deploring the fast-growing but aesthetically deficient pine trees that foresters were planting for timber: “They sow in profusion uncountable quantities of Northern Pines that wipe out this forest’s old Gaul

character and will soon give us the severe and sad spectacle of Russian forests.”⁴

Rousseau depicted such scruffy sites with ink and a flat-cut quill pen, rather as Rembrandt had sketched Netherlandish vistas and as Van Gogh would later describe sun-drenched Arles. His expressive, systematic pen work, to which he sometimes added daubs of bright color, may perhaps reflect his 1862 encounter with Japanese woodcut prints.⁵

Provenance

Rousseau estate sale, Paris, April 27–May 2, 1868; private collection; New York art market; purchased in 1997.

Literature

Schulman, Bataillès, and Sérafino 1997, no. 566.

Notes

1. Thomas 2000, p. 153.
2. See Thomas 2000, chapter 4: “Ecology in the Forest of Fontainebleau” (pp. 149–95).
3. Thomas 2000, p. 149, quotes in translation from the document in the Musée du Louvre.
4. Thomas 2000, p. 173.
5. This drawing style—with its choppy strokes, zigzags, and dots—is also seen in other contemporaneous pen works by Rousseau and in his two clichés-verre. See Delteil 1906, no. 5, and especially Schulman, Bataillès, and Sérafino 1997, nos. 615 and 622 (pls. 12 and 13).



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

73. *A Cottage and a Cow Pasture in the Mountains of the Jura*, 1861–62

Pen and ink with touches of watercolor on wove paper

5 1/4 × 7 1/4 in. (13.5 × 18.5 cm)

Stamped in ink with Rousseau estate mark, lower right: TH.R [Lugt 2436]

Although over time Rousseau's travels through France were curtailed by his wife's mental illness, he found an opportunity to return to the Jura, which he had explored in his youth, to "see the Alps again and 'converse' with the mountains."¹ Thus, in October 1863, armed with a commission to produce a view of Mont Blanc, he climbed to the perch at La Faucille that he had discovered almost thirty years before in 1834.

While he waited for the fog to lift from the breathtaking vista pictured in his *View of the Range of the Alps, Seen from the Heights of La Faucille* (1834–67; Ny Carlsberg Glyptotek, Copenhagen), Rousseau turned to local scenery, like this rustic homestead fitted snugly among the mountains. His penmanship here is frenetic, almost comical in its shorthand description of grazing cows, fir trees, and the thatched-roof cottage backed into a high wall of rock. The calligraphy that unites this picture's elements in uniform pulses of energy seems to owe something to the Japanese prints and books that first attracted Rousseau's attention in 1862. The flat and airy composition and sprightly, abbreviated touch are not unlike picture-book illustrations by ukiyo-e artists, such as Hokusai. It is not known what examples Rousseau owned of these novel imports that began to enter France after trade was restored with Japan in the late 1850s; this part of his collection was not itemized in the catalogue of his posthumous sale, probably because it was then

considered esoteric. Instead the material was bunched in an unnumbered lot ("Planches et albums japonais") that followed "a large quantity of shells" and a set of plates and soup bowls.²

Rousseau's friend and biographer Alfred Sensier (a former owner of this drawing) reported the artist's "infidélités japonaises," declaring the artist had been nothing short of "bewitched" by ukiyo-e woodcuts, by "the splendor of [their] color, phosphorescent atmosphere . . . [and] the novelty and audacity of their compositions."³ Furthermore it is well known that Rousseau's fascination with Japanese prints played havoc with one of his most mesmerizing landscapes, *The Village of Becquigny* (1857–65; Frick Collection, New York), which he felt compelled to repaint under Oriental influence.

Provenance

Rousseau estate sale, Paris, April 28–May 2, 1868, lot 111; Alfred Sensier, Paris (sold Hôtel Drouot, Paris, December 10–12, 1877, lot 315); New York art market; purchased in 1985.

Literature

Schulman, Bataillès, and Sérafino 1997, no. 640.

Notes

1. Sensier 1872, p. 274.
2. Drouot 1868, p. 122.
3. Sensier 1872, pp. 272–73.



THÉODORE ROUSSEAU

Paris 1812 – 1867 Barbizon

74. *Rocky Landscape, Fontainebleau*

Oil on paper, mounted on board

12 ½ × 17 in. (31.8 × 43.2 cm)

Few works among Rousseau's landscapes compare with this intense study of rising ground blanketed with lichen-covered rocks, moss, and scrub, topped by a narrow strip of sunset sky. Probably closest is an oil of similar composition and size in the National Gallery, London, which has been dated about 1836–40.¹ Both paintings belonged to the sculptor Antoine Barye and passed together through his estate in 1876 and that of the collector Tabourier in 1898. One wonders whether Degas, who purchased a Rousseau painting in 1899, knew of these two semiabstract, color-field works—they are remarkably similar to the mysterious, blurred landscapes he printed as monotypes in the early 1890s.²

Barye's ownership of this painting is not surprising, for it sits comfortably with his own dark and crusty pictures of animals in the wild. Rousseau and Barye were both among the progressive band of artists loyal to the social and political ideals of the Revolution of 1848. The group, which included Delacroix, Decamps, Dupré, and Daumier, was legally incorporated in Barye's studio in 1847 and eventually achieved its goal of a jury-free Salon.³

Astonishing in this landscape are the textural variety and attentive rendering of obscure facets of botany and geology. Rousseau's passion for the raw and seldom-frequented areas of the Forest of Fontainebleau led him to depict a side of nature that only rarely was remarked upon and seldom considered worthy of art. It was Rousseau's wonder-filled exploration of nature's visible

details as well as its underlying principles that made his landscapes dynamic and moving.

The very high horizon atop an abrupt and steeply rising terrain was a relatively unconventional device. This somewhat startling vantage point, which brings the land tumbling into the viewer's lap, does not turn up often in Rousseau's work, but it is a notable feature in his first masterpiece, *The Descent of the Cows from the High Plateaus of the Jura* (Musée de Picardie, Amiens), roundly rejected by the Salon of 1836. His ingenuity of composition and striking grasp of light and weather were important to the Impressionists and explain why Herbert named Cézanne "his lone spiritual legatee."⁴

Provenance

Antoine Barye (his sale, Paris, February 7–12, 1876); L. Tabourier (his sale, Paris, June 20–22, 1898, lot 50); (sold Hôtel Drouot, Paris, December 16, 1927, lot 40 as "Provenant de l'Ancienne Société E. L. Roy et Cie"); private collection, Basel (from 1940); New York art market; purchased in 1991.

Literature

Basel 1943, no. 284.

Notes

1. Baker and Henry 1995, p. 589.
2. New York 1997–98, nos. 991, 992; see New York and Houston 1994, figs. 134, 136.
3. San Francisco, Toledo, Cleveland, and Boston 1962–63, p. 39.
4. Ibid., p. 63.



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

75. *Self-portrait*, ca. 1850

Drawing in black chalk, heightened with white chalk, on blue gray laid paper

22 1/8 × 17 3/4 in. (56.2 × 45.1 cm)

Signed in black chalk, lower right: T.C./à ses bons amis

In recent years the triumphant Salon painting of 1847, Couture's large *Romans of the Decadence* (fig. 48), has won a prominent place in the central promenade of the Musée d'Orsay, Paris. And now, once again, the artist is spoken of regularly as a painter and not only as a teacher. Couture's crucial role in freeing the talents of his famous students Manet and Puvis de Chavannes from the confines of academicism has been deftly argued by Boime. Indeed, Boime's expressed conviction that Couture's "qualities as an artist made him a great teacher" has encouraged widespread regard for his methodical yet ingenious packaging of careful drawing and dashing color.¹

That Couture was a highly self-conscious fellow, given to pretension and suspicion, is vaguely discernible behind the veil of gently stroked black chalk, highlighted with white, that forms his self-portrait. The image was probably drawn about 1850, when he was at the height of his glory. Another black chalk self-portrait, nearly identical to this, bears a dedication by Couture to his influential friend and pupil, Albert de Lézay-Marnesia.² It pictures Couture with his right eyebrow haughtily raised and seems to give credence to his grandiose statement, "All my portraits bear the hallmark of my own militant and aggressive personality."³

Despite the fact that his production is generally

thought to be mainly narrative and genre scenes, Couture was a very active and effective portraitist throughout his life, painting and drawing many distinguished sitters, including aristocrats, affluent bourgeois, and theatrical people. Around the time this self-portrait was made, he adopted a new approach to portraiture, supplanting the three-quarter length view he had previously favored with one concentrated on his subject's head and shoulders. This more highly focused format allowed Couture to satisfy the increased demand for his work created by the fame of his *Romans of the Decadence*.

Provenance

Bertauts-Couture, France (1931); Paris art market; New York art market; purchased in 1987.

Literature

Senlis 1931, *dessin* no. 6; Bertauts-Couture 1932, ill. opp. p. 29; Howe 1951, chapter 3, p. 17, no. 199; Senlis 1993–94, under no. 33.

Notes

1. Boime 1980, p. 426.
2. Boime mentions a third self-portrait in chalk (Musée des Beaux-Arts, Nancy) in a letter dated March 17, 1987, to the then-owner of Mrs. Cohen's drawing. Another drawn self-portrait, very similar to Mrs. Cohen's, was seen in March 2000, offered for sale by the Paris dealer Bruno de Bayser.
3. Silvestre 1876, pp. 209–10, quoted in Boime 1980, p. 399.



fig. 48. Thomas Couture, *Romans of the Decadence*, 1847. Oil on canvas. Musée d'Orsay, Paris



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

76. *Cannoneers and Gentlemen on Horseback; Study for “The Enrollment of the Volunteers of 1792,”* ca. 1848–52

Oil on canvas

39 $\frac{3}{8}$ × 31 $\frac{7}{8}$ in. (100 × 81 cm)

Signed, lower right: T.C

In 1848, following the triumphant reception of his *Romans of the Decadence*, Couture received a commission from the state to paint *The Enrollment of the Volunteers of 1792*. In the fever of patriotic optimism following the collapse of Louis-Philippe’s monarchy, many remembered how Frenchmen had rallied during the Revolution to the cry, “La Patrie est en danger!” Couture’s monumental painting of a united citizenry signing up to defend their country recalled that heroic action of the “first revolution” to celebrate the “second (1848) revolution.” The work was meant to hang in the Salle des Séances of the National Assembly. But just as the hopes of the Men of 1848 would be dissolved by the coup d’état of 1851, Couture’s big project ran out of steam.¹ Surviving his enterprise, however, is a vast, nearly complete painting, about 15 by 30 feet (4.5 by 9 meters; Musée Départemental de l’Oise, Beauvais), a much smaller intermediary oil (fig. 49), and dozens of robust preparatory drawings and oil sketches, four of which are now in the Cohen Collection.

Couture’s painting simultaneously depicts both the business of registration and the symbolic triumph of Liberty. Troops sign up on a raised platform, while below there is a festive parade of patriots of all ages and sta-

tions. At the center of this march, as in a contemporary street festival, the allegorical figure of Freedom rides on a cannon dragged by powerful workmen, two of whom are seen in this vigorous oil study. The broad, muscular back of one, like a beacon, calls attention to the sublime virtues of the effort, bringing to mind the unclad heroes of history and myth in classical art. Behind the straining laborers, two gentlemen are seated on horseback: at left, Couture’s father Jean (who died early in 1848); at right, the mayor of Paris, Armand Marrast. Couture stressed his resemblance to George Washington, who the artist believed “presides morally over the freedom of the world.”² The men’s heads rise above a curtain of shadow draped across the background of the picture, a theatrical device which Couture often used in portraits.

The drama and clarity of Couture’s full conception of *The Enrollment* are probably best appreciated in his studies for the final painting. But in their admirable completeness, these units steadfastly resisted conforming to a larger, more complicated whole. And because these figures, painted rapidly in full view of posed models, are so highly individualized and self-absorbed, each seems bent on going his or her own way.³



fig. 49. Thomas Couture, *The Enrollment of the Volunteers of 1792*. Oil on canvas. Museum of Fine Arts, Springfield, Massachusetts



Provenance

Family of the artist; (sold Hôtel Drouot, Paris, March 19, 1985, lot 80); London art market; purchased in 1985.

Notes

1. See Boime 1980, pp. 189–229.
2. Couture Family Archives, Ledger “Quelques lettres,” ms, p. 289, Musée National de Palais de Compiègne, quoted in Boime 1980, p. 217.
3. Other studies by Couture related to this section of *The Enrollment* include an oil sketch of the bare-backed cannoneer (Musée Départe-

mental de l’Oise, Beauvais); three chalk studies of the mayor of Paris (Musée National de Palais de Compiègne); an oil study of the cannon (Musée du Haubergier, Senlis); a chalk study (fig. 50; Metropolitan Museum); and an ink sketch of the painter’s inventory made about 1873 (Musée National de Palais de Compiègne). Mrs. Cohen’s collection also includes Couture’s chalk sketch of men pulling ropes attached to a cannon, which William Griswold recognized was based on Giulio Romano’s *River Fishermen Pulling in Nets* (pen and brown ink, brown wash; Musée du Louvre).

THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

77. *A Young Man Striding Forward, His Arm Raised; Study for "The Enrollment of the Volunteers of 1792,"* ca. 1848–52

Oil on canvas

30 × 22 in. (76.2 × 55.9 cm)

Signed, lower right: T.C

Although Couture did not include this dashing figure in the final version of his *Enrollment of the Volunteers of 1792*, it is one of the most compelling elements to appear in the early stages of his project. This oil sketch painted from a model posed in eighteenth-century breeches and jabot depicts a young aristocrat with his right arm raised high to signal his eagerness to serve his country, to cheer his countrymen on, and perhaps to bid farewell to his home and family.¹ In two drawings (fig. 50) and three other oil sketches for the *Enrollment* the young man is seen striding forward, with his father at his side, holding him in an embrace.² Marching on the heels of the rugged cannoneers seen in the previous entry (cat. no. 76), this pair effectively represents the unification of young and old and of gentlemen and workmen.

Because he seldom began the final version of a painting before working out every detail, Couture devoted an extraordinary amount of time and energy to preparatory sketches like this. It was, as Boime suggests, "perhaps the only stage in his work where he could have felt the joy of unselfconscious engagement and participa-

tion, and where a harmony obtained between his erudite skill and the wild, exciting visions which fired his imagination."³ In these unusual hybrids of fluent drawing and dry-brushed painting, mottled like old frescoes, Couture hurriedly captured essential contours and shading during the brief poses of his hired models. Mindful of the drama of strong light, he blocked in dark and moody shadows, like the one here thrown by the subject's arm across his face.

Couture's finished canvases were generally much more smoothly painted than this, but they retained apparently quirky economies of means that critics assumed were gimmicks. In such works, which were potent lessons for his student Manet, the artist sought to maintain a foothold in the fresh path of his first conception, while acceding somewhat to tradition.

Provenance

Presumably the family of the artist; London art market; purchased in 1983.

Literature

Paris 1880, probably no. 48.

Notes

1. Boime points out the similarity of this figure's pose to that of the departing soldier in Greuze's painting *The Paternal Curse* (1777; Musée du Louvre). See Boime 1980, p. 209.
2. Related works are an oil sketch and an ink study of father and son (Musée Départemental de l'Oise, Beauvais; Beauvais 1989, nos. 22, 23); a chalk drawing in the Metropolitan Museum (fig. 50); the earliest known oil sketch of the entire composition (Musée Départemental de l'Oise, Beauvais; ill. Beauvais 1989, no. 3); and an intermediary oil sketch of the entire composition in Museum of Fine Arts, Springfield, Massachusetts (fig. 49). The Cohen oil must precede this last, where the volunteer's raised arm appears lowered.
3. Albert Boime, "The Uncrowned Touches of Thomas Couture," in New York 1971, [p. 1] (unpaginated).



fig. 50. Thomas Couture, *Study for "The Enrollment of the Volunteers of 1792."* Black chalk on blue green paper. The Metropolitan Museum of Art, New York, Rogers Fund, 1960 (60.142.2)



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

78. *Pantlegs of the Locksmith;* *Study for "The Enrollment of the Volunteers of 1792,"* ca. 1848–52

Black and white chalk on gray blue laid paper

18 ½ × 11 in. (47 × 27.9 cm)

The heroic procession in Couture's *Enrollment of the Volunteers of 1792* glorified the patriotism that emerged from the wreckage of the 1789 Revolution, and thus this painting was aimed at reuniting the French in the wake of the Revolution of 1848. Commissioned by the state, the painting recalled an historic event still relatively fresh in collective memory when droves of Frenchmen, rich and poor, young and old, stepped forward to protect their country from invasion by Austrian and Prussian troops.

Although he never entirely completed the *Enrollment* project, Couture's tireless devotion to it left a long trail of preliminary studies which demonstrate the painter's methodical techniques (see cat. nos. 76 and 77). This brisk chalk study of the breeches of a locksmith who marches barefoot beside a well-heeled dandy is a relatively minor element in the earliest stages of the picture, but it is worked on a surprisingly large scale. Couture

focused here on the creases and folds in a young man's trousers as they were activated by his stride: first, the creases on the nearer, right leg and then those on the left. White chalk stroked along the backs of the legs firmly fixed the direction of light.

Among the lessons Couture published for students of painting are instructions for handling just such details. He suggested that once an artist had a model satisfactorily dressed and posed, he should work quickly to record his first, unlabored impressions of costume and stance and he should do so with great accuracy. "But let me tell you," he warned, "the folds change; to be reproduced, they demand a great deal of time, and the weariness of the models means they are altered incessantly. . . . Nothing appears more frequently, or more logically than the fold, therefore one must represent its logic, before everything else."¹

Following his own advice, Couture obviously made haste to animate these very trousers and kept their folds in place through a series of intermediary studies right up to the final painting. In an early oil sketch of the same figure, probably worked during the same modeling session as this drawing, Couture shifted focus to the young man's shirt with its rolled-up sleeve and his leather toolbag hanging at his hip.² Couture then seems to have progressed to the more complex painted study which paired the locksmith in homespun work clothes with a nobleman in fancy, well-tailored silk (fig. 51).

Couture might have expected *The Enrollment*, his monumental painting of recent French history, to be compared to other works that had been inspired by current events, like Géricault's *Raft of the Medusa* (1818; Musée du Louvre) and Delacroix's *Liberty Leading the People* (1830; Musée du Louvre), which commemorated the July Revolution. In each case the subtext was, to a greater or lesser degree, egalitarian—men with work-hardened muscles and rolled-up sleeves suddenly found themselves cast as heroes. Couture's barelegged locksmith who carries a bayonet with his work sack has a kinship with Delacroix's gun-slinging youth who seems to



fig. 51. Thomas Couture, *Study for "The Enrollment of the Volunteers of 1792."* Oil on canvas. Musée Départemental de l'Oise, Beauvais



burst out of the street fight in *Liberty*. Couture quickly reveals his inherently classical bent when compared to the greatest Romantic painters, for his figures proceed in stately motion straight across our field of vision like those in David's history paintings and in ancient friezes.

Provenance

Paris art market (sold 1982); London art market; purchased in 1983.

Literature

Paris 1982, no. 5; London 1983, no. 25, pl. 22.

Notes

1. "Mais, direz-vous, les plis changent; ils demandent, pour être reproduits, beaucoup de temps et la lassitude du modèle les modifiant incessamment. . . . Rien n'est plus multiple, mais rien n'est plus logique que le pli, c'est donc sa logique qu'il faut rendre avant tout." From Couture's manuscript for a new edition of his book *Entretiens d'atelier*, quoted in Bertauts-Couture 1932, p. 128.
2. This oil sketch (Musée Départemental de l'Oise, Beauvais) and two earlier ink studies of the locksmith (Musée National de Palais de Compiègne) are reproduced in Beauvais 1989, pp. 73–74.

THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

79. *An Aristocrat; Study for "1815,"* ca. 1856–70

Black and white chalk on laid blue paper; watermark: YRS

20 ½ × 14 in. (52.1 × 35.6 cm)

Signed in black chalk, lower left: T.C.

Verso: preliminary sketch of the same figure in black chalk; inscribed: 87 14

While the rough textures and raw colors of Couture's paintings signal his rebellious leaning toward modernism, his methodical approach to drawing proclaims his enduring commitment to academic tradition. Indeed, finely drawn figures remained the most stabile and convincing elements in his work. Couture made it clear in his art and in his teachings that in his opinion drawing "surpasses everything else," and he restrained his pupils from painting until they had mastered refinements of draftsmanship.¹

Couture's chalk drawing of a gentleman in dandified posture and dress demonstrates the great care he exerted in preparing figures to step into his paintings. This is a study for his canvas *1815*, created as a critical reminder that the alliance between the aristocracy and the church had led to the French defeat at Waterloo. In the oil sketch

of the final composition this fashionable nobleman holds a spyglass to his eye and stands arm-in-arm with a well-fed clergyman; together they survey the carnage of the battlefield, where soldiers die wrapped in the folds of the French flag.

Couture worked on the painting *1815* after returning to Senlis where he had been born in 1815. But when the Prussians pillaged the town in 1870 and ransacked Couture's studio, his canvas, along with many other works, was destroyed.² Only sketches of the subject survive, including this lively study done before the dandy's boots gave way to slippers and silk stockings, and the cock of his three-cornered hat was shifted to tilt over his right ear (fig. 52). In this way, his face was obscured so that he and the abbé, shown only from the back, would seem to exist less as men than as symbolic costumes.

Provenance

Henri Baderou, Paris (sold 1961); Mr. and Mrs. Frederick Cummings, Detroit; private collection, London; New York art market; purchased in 1988.

Literature

Paris 1913, no. 42; College Park, Md., 1970, no. 8; New York 1988a, no. 28; New York 1997, fig. 9.

Notes

1. New York 1971, p. 2.
2. In addition to the two works illustrated, the following related works survive: an oil sketch of the full composition (formerly Claude Aubry collection; illustrated in Boime 1980, fig. 1X.90) and an ink sketch of the same (Musée National de Palais de Compiègne); an oil sketch of the aristocrat's head (Paris 1880, no. 101) and an ink study of the same cited by Dimier 1927, p. 100; a chalk drawing of a fallen soldier (New York 1989b, no. 30).



fig. 52. Thomas Couture, *An Aristocrat and a Priest; Study for "1815."* Oil on canvas. W. M. Brady and Co., New York



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

80. *The Courtesan's Chariot*, 1864

Black and white chalk on grayed blue wove paper

16 5/8 × 24 1/2 in. (42.2 × 62 cm)

Signed and dated, at center: T C/ 1864

The moral decay of society remained one of the principal themes of Couture's art throughout his career. The painter made his Salon debut in 1840 with *Young Venetian after an Orgy*, a genre piece on debauchery, followed by *Love of Gold*, an allegory on greed, which won a medal at the Salon of 1844. The overwhelming favorite of the Salon of 1847 was Couture's monumental *Romans of the Decadence* (see fig. 48), a thinly veiled presentation of the immorality of modern Paris in an old Roman setting. This work eventually found its counterpart in the (less impressive) *Supper after the Masked Ball*, a depiction of a contemporary orgy painted in 1854–55.

In art as well as literature at this time, the French made explicit their fascination with the prostitutes who proliferated at all levels of their society, particularly the new breed of courtesans, who were not at court but in the keep of the newly rich bourgeoisie. At about the same time both Couture and Manet, his best-known student, began painting modern love goddesses instead of ancient ones from Mount Olympus. In fact, Manet may have already completed his offensively realistic courtesan *Olympia* (1863), when Couture began to imagine an allegorical Triumph of Lust, in opposition to the Triumph of Liberty that he celebrated in his *Enrollment of the Volunteers of 1792* (see fig. 49). Couture's Liberty rode

upon a cannon pulled by heroic troops, but his cloven-hoofed Lust drives a carriage hauled by conquered captives: Wealth, Youth, Poetry, and Bravery, all wasted in their mistress's service.¹

There are numerous drawings, oil sketches, and painted variations of this composition, variously known as *The Courtesan's Chariot*, *The Modern Courtesan*, *The Thorny Path*, and *Love Leading the World*. They range in time from about 1864, as the Cohen drawing is dated, until about 1873, the date on a large, finished oil of the subject (fig. 53).² The Cohen drawing is one of two finely detailed works in black and white chalk most closely related to a small, vibrantly colored oil.³ All three compositions feature a wooded slope rising in the left background, an element derived from Couture's painting *The Duel of Pierrot* (1857; Wallace Collection, London). But the Cohen drawing is closest to the panel painting in details such as the monstrous thorny thistles that threaten to overrun the travelers' path. Were it not for pentimenti from readjusted features and doubled lines to strengthen contours, one might think this sheet a tracing. In fact, Couture's practice of producing drawings before and after paintings, which were as finicky and polished as reproductive engravings, is perfectly demonstrated here.



fig. 53. Thomas Couture, *The Courtesan's Chariot*, 1873. Oil on canvas. Philadelphia Museum of Art



Provenance

Arnoult collection, France (by 1913); Alfred Beurdeley, Paris (his sale, Galerie Georges Petit, Paris, June 2–4, 1920, no. 93); Hôtel Drouot, Paris, November 23, 1970, lot 9 (ill., pl. 1, incorrectly numbered 15); Ullman collection; London art market; purchased in 1983.

Literature

Paris 1880, probably no. 233; Paris 1913, no. 5; *Connaissance des arts* 1971; London 1982–83, no. 10; Brookville, N.Y., 1986, pp. 74–75; Sotheby's 1994, mentioned under lot 117; Drouot 1999a, mentioned under lot 191.

Notes

1. In a letter in the archives of the Musée National de Palais de Compiègne, Couture describes "... ses différents amants ... la jeunesse, la richesse, le courage et la poésie ..." quoted in Beauvais 1989, p. 114.
2. The earliest known work in the series may be a painting of the

composition prior to the insertion of a statue of Priapus, sold at Hôtel Drouot, Paris, June 1968; probably the final work in the series, in which the statue of Priapus and the wooded landscape are supplanted by a view of Paris and the Seine, is the largest (59 x 84 in. [149.9 x 213.4 cm]), said to date about 1874–76 (Stuart Pivar Collection, New York; ill. Boime 1980, p. 365). A reduced version of the same scene (as in the Pivar painting) done in oil on wood is in the Musée des Beaux-Arts, Rennes (ill. Beauvais 1989, no. 93).

3. The second, nearly identical drawing was recently sold at the Hôtel Drouot, Paris, June 25, 1999, lot 191. Both drawings have been said to be studies for a painting which in 1913 was in the Mathews collection, New York (no doubt based on information given in the 1920 Beurdeley sale, no. 93, on the Cohen drawing). It is possible that the Mathews painting is the small oil sold at Sotheby's New York, February 12, 1997, lot 57.

THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

81. *Bust of the Poet; Study for "The Courtesan's Chariot,"*

ca. 1873

Black chalk on heavy blue laid paper

15 1/8 × 11 5/8 in. (38.4 × 29.6 cm)

Signed, at left: T.C.

Given Couture's practice of fixing virtually every detail of a figure's features, posture, and dress prior to their placement in a painting (and sometimes later redrawing the image), it is not surprising that several studies connected with *The Courtesan's Chariot* have survived.¹

This bust of the Poet, his hand poised to write a sonnet and his head bearing a crown of laurels, makes a singularly appealing vignette. He is not the poet with downcast eyes and upraised pen teamed with other slaves of Love in Couture's drawing of the chariot dated 1864 (cat. no. 80) but a somewhat later incarnation. In versions of the composition from the 1870s (see fig. 53) the young man looks directly at the viewer (as does the courtesan's mobcapped mother; fig. 54).

The moody Mediterranean features of this face are also found in several of Couture's Romantic figures in *Romans of the Decadence*, the angels in his murals for Saint-Eustache, *Young Italian Street Musician*, and the daydreaming youth at his writing desk, with his laurel

wreath hung up to dry, in *Soap Bubbles* (ca. 1859). Because of the poet's explicit engagement of the viewer, it is tempting to consider him a surrogate for the painter himself. Couture, who regularly expressed disdain for society's corruption, recognized his own guilty complicity, perhaps like the poet he painted in *Love of Gold*, whom he said was "vanquished by poverty, [yet] will gladly sing of avarice to obtain bread."²

The cool, detached expression of the poet is typical of Couture's figures. Fried compares this characteristic to the "frozen (or freezing) blankness" of faces painted by Manet, Couture's pupil.³ Both artists used the caricaturist's simplification of detail and drew strength from the process of reduction: minimizing depth and minimizing emotion.

Provenance

New York art market; purchased in 1993.

Literature

New York 1993a, no. 26 (ill.).

Notes

1. Such studies may be found, for example, in the Musée Jacquemart-André, Paris, the Musée National de Palais de Compiègne, and museums in Senlis and Rennes.
2. Couture quoted in College Park, Md., 1970, p. 16.
3. Fried 1970, p. 45.



fig. 54. Thomas Couture, *The Courtesan's Mother; Study for "The Courtesan's Chariot."* Black chalk on blue paper. Karen B. Cohen Collection, New York



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

82. *Pierrot in Court*, 1871

Black and white chalk on gray green wove paper

15 3/4 × 22 3/4 in. (40 × 57.8 cm)

Dated in black chalk, lower left: 1871

Around 1857 Couture launched a series of paintings in which he depicted the adventures of Pierrot and Harlequin, the traditional commedia dell'arte characters who continued to enjoy popularity in street and stage performances throughout the nineteenth century. Seven subjects by Couture are recorded: *Duel after the Masked Ball*, *The Marriage of Harlequin*, *The Partnership*, *Pierrot in Court*, *Pierrot Politician*, *Sick Pierrot*, and *Supper after the Masked Ball*. The artist evidently reproduced these compositions in various sizes and media to supply an enthusiastic audience.

This large and highly detailed drawing dated 1871 seems to be the final incarnation of *Pierrot in Court*. Couture first presented this subject around 1860 in a painting (formerly Collis Huntington collection; present location unknown); repeated it in an 1863 chalk drawing (Brandeggee Charitable Foundation, Boston), which was reproduced in a wood engraving; and then modified and reduced it in a painting on wood (fig. 55).¹ This last was coupled with a small reprise of *Sick Pierrot* (Nelson-Atkins Museum, Kansas City), which was a double-barreled attack (Daumier-style) on the incompetence of lawyers and doctors. Soon after they were finished, the

pair of paintings was sold to the American speculator Jay Gould.

The Cohen drawing of *Pierrot in Court* differs little from other versions of the subject and is probably quite close to Couture's earliest painting in its more rectangular format and spacious arrangement of elements (the Cleveland picture is more compact). At the left are the inkeeper and the chef from whom Pierrot pilfered wine and game; the spoils lie on the floor in evidence near the seated baliff. At the right the plaintiff's lawyer looks anxiously at the cudgel under the robes of Harlequin, who pleads vociferously in Pierrot's defense. However, words are futile since the judges have fallen asleep.

This fine example of Couture in a moralizing, anecdotal mode reveals his love of French theater and its greatest comedic playwright: "Molière is my God," the artist declared, "and my only dream is to be able to portray as he can."² As Boime suggests, Couture may have seen himself in the role of Pierrot, for he too was guilty of gluttony, proudly kept his own chef, and suffered from obesity. In a certain personal touch he modeled the courtroom on that of his own town, Senlis.³

Provenance

Private collection, France (until 1995); New York art market; purchased in 1996.

Literature

Bertauts-Couture 1955–56, p. 205; New York 1996, no. 7; Argencourt 1999, p. 176.

Notes

1. The wood engraving is illustrated in Boime 1980, p. 319.
2. Couture Family Archives, Ledger 'Répertoire des oeuvres de Thomas Couture,' ms, p. 60, quoted in Boime 1980, p. 321.
3. Among the more than twenty known drawings connected to this composition are several studies of the courtroom at Senlis. See the list of related works in d'Argencourt 1999, p. 176.



fig. 55. Thomas Couture, *Pierrot in Court*, ca. 1864–70. Oil on wood. Cleveland Museum of Art



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

83. *The King of the Epoch*, ca. 1867–76

Oil on linen, mounted on canvas

9 ³/₄ × 7 ³/₈ in. (24 × 18.8 cm)

Couture had difficulty completing many of his projects, and in polemical works like the pair of images called *King of the Epoch* and *Nobility*, he seems to have become bogged down in the satirical themes he eagerly wanted to present. His paintings of the “King” and “Queen” of the Second Empire’s social ills both fell short of finish, and yet as full-fledged caricatures, the sketchy images are strong and quite sufficient to their task.¹ Haughty *Nobility* (fig. 56) looks disdainfully upon the common people at her feet, while the gluttonous King sits proudly upon his bags of money.² She has the sword of military might at her side (ever ready); while he keeps the sword under foot (much too costly).

This small oil sketch of the *King of the Epoch* is likely to be a souvenir reprise of the larger painting abandoned by Couture and publicly displayed only in 1880, the year after his death. Save for the absence of

laurel branches at the irresolute hero’s feet, most details in the composition are the same. The reduced format and ragged, oily strokes enhance the subject’s comic impact. Like the figure of *Wealth* in *The Courtesan’s Chariot* (see fig. 53) to whom he is closely related, this bacchic reveler is drunk with power, ridiculously underclothed, and dangerously overfed.³ His ass’s ears signal his stupidity and stubbornness (King Midas wore a similar crown). At his flabby side is a large, preening fowl, rather like himself. If he were a ruler such as Jupiter or Napoleon, his bird companion, embodying his own traits, would be a powerful, assertive eagle. However, this one is a turkey (see cat. no. 84). In idiomatic French, as in English, a *dindon*, or turkey, is a fool.

Provenance

New York art market; purchased in 1988.

Literature

Boime 1980, pp. 370–79; Beauvais 1989, pp. 115–16.

Notes

1. *Nobility* (87 ³/₄ × 63 ³/₄ in. [223 × 162 cm]) is in the Musée Municipal, Senlis; *King of the Epoch* (88 × 62 ¹/₂ in. [223.5 × 158.7 cm]) is in the Musée National de Palais de Compiègne.
2. An early sketch for this work in the Musée National de Palais de Compiègne features the figure of Mammon seated on a mound of money and worshiped by groveling devotees. There is also an oil study of the head in the Musée des Beaux-Arts, Bordeaux, and a related chalk drawing in the Musée des Beaux-Arts, Dijon.
3. The physiognomy and posture of this figure have been compared to those of Monsieur Bertin in Ingres’s portrait. See Boime 1980, pp. 372–73.



fig. 56. Thomas Couture, *Nobility*, ca. 1867–76. Musée Municipal, Senlis



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

84. *Turkey; Study for “The King of the Epoch,”* ca. 1867–76

Black chalk with touches of white chalk on blue laid paper

Inscribed in graphite on verso: No 9

12 ¼ × 10 in. (31.1 × 25.4 cm)

The puffed-up turkey that stands at the side of Couture’s *King of the Epoch* (cat. no. 83) is the alter ego of this inflated bourgeois bully. Both man and bird are proud and dimwitted. In early versions of the *King’s* pendant image, the figure of *Nobility* (fig. 57) shares her throne with another fowl, a peacock signifying the aristocracy’s stupidity and vanity. Imagining this queenly figure as a quasi Juno, Couture allowed her to retain her traditional pet (perhaps because its traits were negative), but he has stripped the quasi Jupiter, her consort, of his symbolic eagle.¹

Birds frequently appear in Couture’s pictures, suggesting he had a special interest in game and hunting fowl. In his painting *The Falconer* (ca. 1844–45; Toledo

Museum of Art, Toledo, Ohio), another social satire, a fancily dressed youth taunts a falcon perched on his wrist.² The later *Bird-Catcher* (1857; Art Institute of Chicago) presents a sunlit outdoor scene in which a hunter waits for prey to fall into his trap. In *A Lawyer on His Way to Court* (1860; Walters Art Gallery, Baltimore), Couture scatters chickens and a turkey in the path of a hurrying attorney, perhaps to suggest the aimless empty-headedness of his brief.

Provenance

New York art market; purchased in 2000.

Notes

1. Couture represented the requisite imperial eagle when depicting Napoleon enthroned on clouds in his commissioned painting of the Baptism of the Prince Imperial (Musée National de Palais de Compiègne).
2. See Boime 1980, p. 112.



fig. 57. Thomas Couture, *Nobility*, ca. 1867–76. Oil on wood.
Musée National de Palais de Compiègne



THOMAS COUTURE

Senlis 1815 – 1879 Villiers-le-Bel

85. *Still Life with Pears and Peaches*

Oil on canvas

10 $\frac{3}{4}$ × 13 $\frac{7}{8}$ in. (27.3 × 35.2 cm)

Signed, lower left: T.C.

Stamped, verso, in red wax: GALERIE ARNOT [see Lugt 124]

A distinctive, eye-catching element in Couture's most famous picture, *Romans of the Decadence* (see fig. 48), is the still life of flowers and fruit in the center foreground. This colorful arrangement of garlanded urns filled with ripe pears, apples, and grapes reinforces the theme of extravagant luxury personified by the revelers at the antique orgy. The same props appear, with the very same function, in Couture's painting of the disillusioned Damocles, sitting chained to his worldly possessions (fig. 58).

But a more subtly evocative still-life element in *Romans of the Decadence* is the vermilion peony tossed on the banquet hall floor by a partygoer. With some of its petals fallen and strewn about, the flower itself gives eloquent testimony to the fleeting nature of pleasure and beauty. The peony appears again, in abundance, in Couture's murals (1851–56) for the church of

Saint-Eustache in Paris, where they were admired by the critic Théophile Gautier as “heaps of flowers with a splendid brilliance and marvelously executed.”¹

Couture's demonstration of the potent sensuousness of fruits and flowers, which can also be seen in this timeless arrangement in the Cohen Collection, is surely among his most outstanding legacies to his student Manet, painter of peonies, peaches, and lemons par excellence. Like Couture, Manet used the still life like a stealth weapon and made it grab the viewer by surprise. In these brusquely painted pears and peaches settled among the rumpled folds of a large, coarse leaf, Couture made reference to the depiction of fruit in art from Roman times to Chardin, where a surreal simplicity in the presentation of humble things was unexpectedly rewarding.

Provenance

Paris or Vienna art market (after 1909); John Tillotson; London art market; purchased in 1985.

Literature

Bertautes-Couture 1955–56, p. 204 (possibly “Figues et pêches”; 9 $\frac{1}{2}$ × 12 $\frac{5}{8}$ in. [24 × 32 cm]).

Note

1. Théophile Gautier, “Chapelle de la Sainte-Vierge à l'église Saint-Eustache par Thomas Couture,” *Le moniteur universel* (October 19, 1856), p. 1167; quoted by Van Nimmen in College Park, Md., 1970, p. 35.



fig. 58. Thomas Couture, *Damocles*, 1861. Oil on wood. Karen B. Cohen Collection, New York



ERNEST MEISSONIER

Lyon 1815 – 1891 Paris

86. *A Gentleman in Eighteenth-Century Dress Seated with His Legs Crossed; Study for “An Account of the Siege of Bergen op Zoom,”* ca. 1850

Graphite and gouache on light brown laid paper; narrow strip added at the bottom

10 1/2 × 9 7/8 in. (26.7 × 25.1 cm)

Signed in graphite, bottom center: EM

The popular and multitudinous genre pictures Meissonier painted around the 1850s looked backward and forward at the same time. They featured gentlemen stiffly dressed in the short breeches and tricorne of the ancien régime, loitering about as if they were casual bourgeois. His precisely detailed scenes of leisurely card games, outdoor sports, and the camaraderie of drinkers and smokers were staged as if taking place during the reign of Louis XV. They actually date roughly between Watteau's *fêtes galantes* and Renoir's weekend revels and, like today's filmed costume dramas, are quaint hybrids reflecting the tastes of distinctly different periods.

Meissonier carefully studied eighteenth-century customs and costumes (many of which he owned), obviously delighting in the laborious creation of his miniature conceits, most of which are smaller than a good-sized handkerchief. Like the artist Eugène Lami, the brothers Goncourt, and the Empress Eugénie who attended her masked balls as Marie-Antoinette, he participated in the

Rococo revival that amused much of the nineteenth century. But his was not a yearning for pastel romantic fantasies. Instead, as Hungerford points out, his vision of everyday life in the eighteenth century steered clear of the erotic and conspicuously frivolous and was “less that of Boucher, Fragonard, or Watteau and more that of Chardin.”¹

In the thoughtful, vaguely melancholy gazes of the artist's sitters, one sometimes finds nostalgia tinged with regret. Indeed, Meissonier made no secret of his distaste for his own “age of universal cast iron” and complained of his contemporaries' superficiality: “There are no readers nowadays. . . . They really were numerous in those times, when a man handled his volume daintily, as a lover of good books and fine bindings should do. . . . If I were to paint a modern Reader, I should have to put a newspaper in his hand. . . .”²

Meissonier usually found his models among family and friends and reportedly allowed them to assume their own comfortable poses, remarking, “You will scarcely ever, in an old picture, see people cross-legged as you constantly do in modern ones.”³ He managed to squeeze the cross-legged gentleman sketched in this study into a two-inch painting on a wooden round (fig. 59), where he received an account of the 1747 siege of Bergen from another seated gentleman (see cat. no. 87). The French capture of the fabled Netherlands fortress was a prized victory commemorated in the popular ballad “La prise de Berg-op-Zoom.” Unfortunately, but perhaps not surprisingly, Meissonier's tiny souvenir of the tale is now lost.⁴

Provenance

Paris art market; New York art market; purchased in 1987.

Notes

1. Hungerford 1999, p. 76.
2. Gréard 1897, p. 235, quoted in Hungerford 1999, p. 74.
3. Gréard 1897, p. 191, quoted in Hungerford 1999, p. 78.
4. Professor Hungerford astutely connected the Cohen studies to this small painting in the course of our correspondence in April 2000.



fig. 59. Ernest Meissonier, *An Account of the Siege of Bergen op Zoom*. Lost painting illustrated in *Catalogue of the Celebrated Collection of Paintings . . . Formed by Mr. E. Secrétan . . .*, Paris, 1889, no. 56. Watson Library, The Metropolitan Museum of Art, New York



ERNEST MEISSONIER

Lyon 1815 – 1891 Paris

87. *A Gentleman in Eighteenth-Century Dress*

Seated on a Bench with a Staff in His Hand;

Study for "An Account of the Siege of Bergen op Zoom," ca. 1850

Graphite heightened with gouache on light brown laid paper; strips of paper added at bottom and upper left

Inscribed in graphite, middle right: T. L. [...] [illegible; possibly the model's name]

Signed in graphite, lower right: EM

10 ½ × 8 ½ in. (26.6 × 21.5 cm)

Verso: small study of a grapevine in graphite and white chalk

Like cat. no. 86, this drawing by Meissonier is connected with his *Account of the Siege of Bergen op Zoom* (see fig. 59). Indeed the two figure studies seem to have also played roles in the early plans for another of the artist's paintings, *Sunday, The Quoits Players* (location unknown).

Two images in an album of photographs belonging to Meissonier's heirs evidently reproduce preliminary drawings for the painting, which was described in reviews of the Salon in 1851 as "a suburban pleasure garden sheltered from the sun by a trellis, with participants who included local villagers, off-duty militiamen, and strolling bourgeois couples."¹ However, the studies in this album show the game as bowling or nine pins, probably later changed to the similar activity of quoits.² Two spectators, who sit side by side at the picture's center and watch the player's toss, are costumed and posed like the men in the two Cohen Collection drawings. Two other photographs in the album are studies of the same figures, although they do not appear as such in the finished canvas. Other photographs in the album reproduce studies of these figures; in one they sit together on a bench, much as they do in the *Account of the Siege* picture.³

Striking in the precision of their details and decidedly utilitarian, these two drawings typify Meissonier's exacting portrayal of his models, which gives full attention to each crease and fold in the sitter's costume. An evocative moodiness expressed in the gazes and postures of each is reinforced by dark, specterlike shadows. The artist did considerable worrying over the interlaced fingers of one gentleman's hands and the other's grasp of his staff (a gesture shown on both sheets). Meissonier's focused renderings demonstrate his skills as a master of Realism, while the casual frankness of his presentation of an open-air diversion may be seen as a significant marker on the road to Impressionism.

Provenance

Paris art market; New York art market; purchased in 1988.

Notes

1. This is the description given by Hungerford based on her reading of Salon reviews (Hungerford 1999, p. 70 and p. 146, n. 7).
2. The uncatalogued albums of photographs, annotated by Meissonier's widow, are in the Département des Arts Graphiques, Musée du Louvre. See Louvre album, vol. 1, nos. 7 and 8.
3. Louvre album, vol. 1, nos. 27 and 55. Hungerford located another related drawing of the figure with his legs crossed in the Musée des Beaux-Arts, Bordeaux.



ADOLF VON MENZEL

Breslau 1815 – 1905 Berlin

88. *A Spindly Tree in Kassel*, 1847

Graphite on laid paper

8 1/8 × 5 1/8 in. (20.5 × 12.9 cm)

Signed in graphite, lower left: A.M. 47./Kassel

Menzel is best known for his keenly observant portrayals of people and their trappings. It was only in his early years that he devoted great attention to the purely natural landscape. His youthful admiration for northern old masters informed his vision at that time, and an appreciation for their graphic works sharpened his draftsmanship. Examination of the prints of Rembrandt and other early Dutch and German artists in Berlin's Kupferstichkabinett prepared Menzel to publish in 1844 his six *Radir-Versuche* (essays in etchings), which were primarily landscapes, based on drawings of fields, trees, footbridges, and streams he had made on walks in the city's outskirts.

Since he carried numerous sketchbooks in pockets specially sewn into his coat, Menzel was always prepared to record whatever caught his eye. Thus, a trip to Kassel from August 1847 to March 1848 yielded a number of poetic outdoor views. This study of timbered houses and a tall, misshapen tree, bristling with trunk shoots, evokes immediately the naive Gothic and early Renaissance engravings Menzel studied. To describe this still and wintry scene, he used a finely pointed graphite for

drawing delicate lines, like those incised in copper plates for printing, rather than the blunt carpenter's pencil he later favored for its rich and painterly results.

Menzel's trip to Kassel was made to visit his lifelong friend Carl Heinrich Arnold and his family. After Arnold, a wealthy wallpaper manufacturer and amateur painter, arranged a commission from the Hesse Art Society, Menzel stayed on to paint *The Infant Henry, Future Landgrave of Hesse, Entering Marburg with His Mother*, 1247, a poorly received work, which is now lost. Other sketches made by Menzel while he was in Kassel are in museums in Berlin and Bremen.¹

Provenance

Private collection, Berlin (purchased about 1920); descendants of the purchaser; New York art market; purchased in 1996.

Literature

Wolff 1920, p. 21, pl. 37.

Note

1. See Ebertshäuser 1976, vol. 2, pp. 900–905, 909, 918, 928–32.



ADOLF VON MENZEL

Breslau 1815 – 1905 Berlin

89. *A Path from Partenkirchen to Garmisch*, 1883

Graphite (partially rubbed) on wove paper

12 $\frac{5}{8}$ × 9 $\frac{1}{2}$ in. (32.2 × 24.2 cm)

Signed in graphite, lower right: Ad. M./83

The footpaths that crisscross the mountainsides between Partenkirchen and Garmisch afford panoramic vistas of the Bavarian Alps and the basin at the foot of the Wetterstein range. But, while strolling there in the summer of 1883, Menzel chose not to record the picturesque, distant view but to focus instead on the well-trodden incline of (probably) the Philosophenweg and its shady trees.¹ The corner of a structure is glimpsed at right, but otherwise our attention is marshaled toward the center of the path and the stand of trees which hugs its outer slope.

In the mid-1880s, after devoting many years principally to painting, Menzel found satisfaction in a more frequent practice of drawing. For the last two decades of his life his most valuable tool was a broad-tipped pencil. To match the intensity of his steadfast observations, he

developed a rich and complex graphic language that absorbed deep shadows and bounced light back. In this sheet, as in others of the period, the artist's hand is felt throughout, in his energetic drawing of the lines and in his tactile experience of what is pictured: the coarse earth and grasses; grooved bark and papery leaves.

Provenance

E. von Mendelssohn, Berlin (1905); Zurich art market; purchased in 1996.

Literature

Berlin 1905, no. 5376.

Note

1. Sketches of farm buildings in Garmisch, also drawn in 1883, are illustrated in Vienna 1985, nos. 123, 124.



ADOLF VON MENZEL

Breslau 1815 – 1905 Berlin

90. *The Gnarled Trunk of an Old Tree*, 1885

Graphite (partially rubbed) on wove paper

8 ¼ × 5 ⅛ in. (21 × 13 cm)

Signed in graphite, lower left: A. M./85.

Menzel's unique drawing skills were perpetually directed toward a realistic mastery of the visible world. He scrutinized nearly everything within sight, day by day sifting through the ordinary in order to discover and capture the special. Just as striking as his fierce and scruffy draftsmanship are his singular subjects, which he was apt to represent at unsettlingly close range and in abruptly cut off fragments.

In his late works feelings of loneliness and alienation often infiltrate dark and peculiar motifs, like this contorted segment of an aged tree.¹ Menzel, who remained energetic and in good health at seventy, felt slighted by the younger generation of artists who dismissed him as

an outdated relic. He might have seen something of himself in this knotted old trunk, as perhaps he did in the scrawny sapling he portrayed almost forty years earlier (cat. no. 88).

Provenance

New York art market; purchased in 1989.

Literature

New York 1989a, no. 7.

Note

1. Other dramatic renderings of distressed tree trunks are illustrated in Copenhagen 1985, nos. 95, 99, and Paris, Washington, D.C., and Berlin 1996–97, fig. 132.



CHARLES-FRANÇOIS DAUBIGNY

Paris 1817–1878 Paris

91. *Sketchbook Illustrating Travel by Rail in France*, 1840s

Drawings in graphite on wove paper on forty-seven folios, bound in tan linen boards

Each folio $5\frac{5}{8} \times 8\frac{3}{4}$ in. (14.3 × 22.2 cm)

Top: *Interior of the Gard du Nord* (fol. 38)

Bottom: *Road to Harfleur* (fol. 20)

Nothing conveys so vividly young Daubigny's frenzied activity as an illustrator as this sketchbook filled with penciled studies made to embellish tourists' guidebooks. Indeed, few documents capture so picturesquely the experience of train travel in France as vast new horizons were opened up to thousands of railroad passengers. The happy meeting of a sensitive landscape artist and a fledgling industry resulted in the charming, wonder-filled panoramas in this collection. Expansive viaducts and bridges, great feats of modern engineering, unfurl through mountains and valleys, as if the terrain of France had been waiting for just these finishing touches.

Before he won recognition as a painter, which came with the award of a second-class medal at the 1848 Salon, Daubigny, out of necessity, made his chief activity the illustration of books, magazines, and travel guides, of which he produced at least fourteen. The publisher Ernest Bourdin recognized the artist's skill in describing large scenes on a small scale and in 1847 commissioned him to supply illustrations for the guidebooks *Voyage de Paris à la mer*, with a text by Jules Janin, and *Enghien et la vallée de Montmorency*, with a text by Eugène Guinot.¹ Daubigny responded with panoramas of sites along the rail lines linking Paris with Rouen, Le Havre, and

outlying towns: central stations and ports, city views, waterways, and train yards, all humming with life. These he laid out in careful single-point perspective which dramatized depth as it provided legible schema for the wood-engravers who compacted and carved his designs in printing blocks. Fidell-Beaufort has shown that slightly more than half of the drawings in this sketchbook were converted by printmakers into illustrations, and in each case the lucidity of Daubigny's alert response to an open-air, on-the-road encounter was inevitably lost in translation.

Provenance

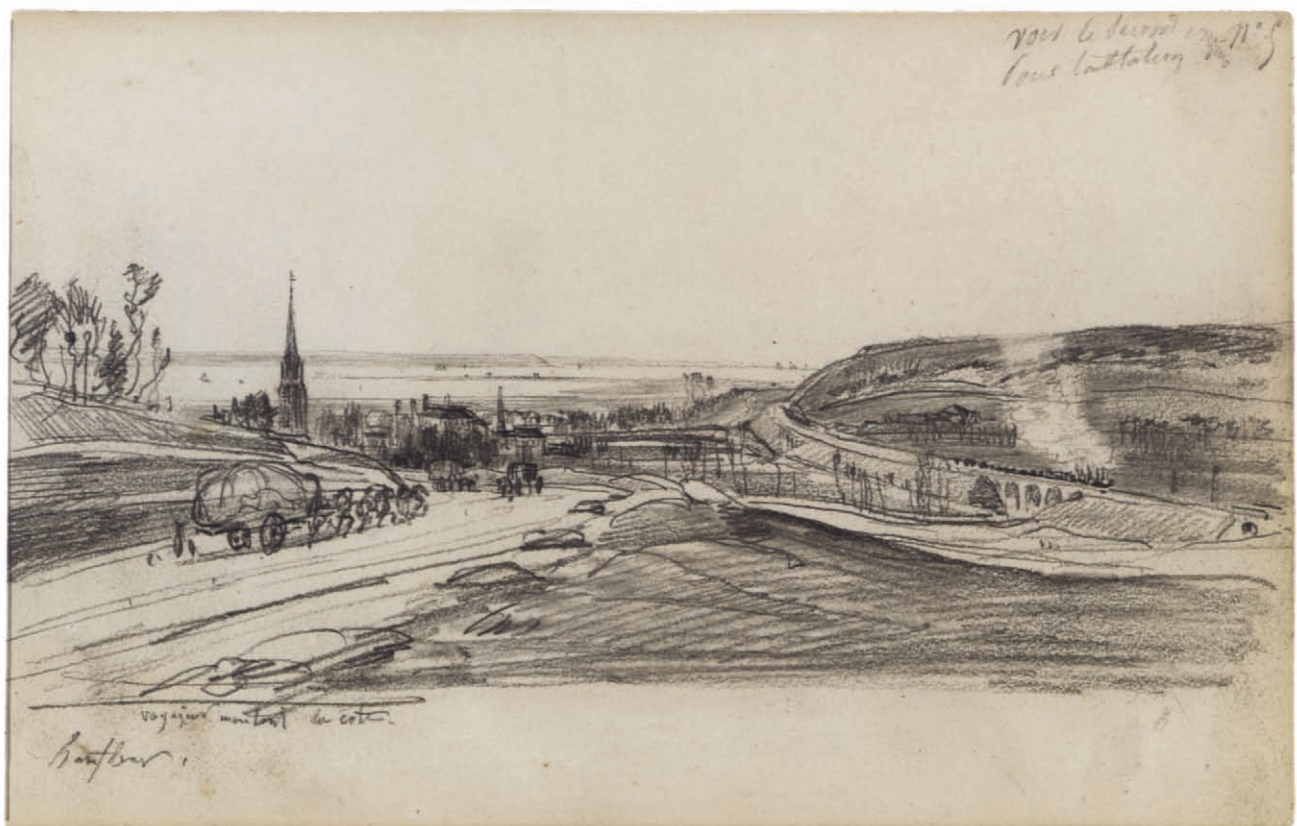
Dr. Cornelius Herz (1845–1898); by descent to his daughter Mrs. Edmond Miller; New York art market; purchased in 1993.

Literature

Fidell-Beaufort 2000. See also Washington, D.C., Worcester, and Chapel Hill 1982–83, pp. 230–31, 235, 266, 276–77.

Note

1. Madeleine Fidell-Beaufort's recent article (Fidell-Beaufort 2000) provides a detailed study of the sketchbook's uses. Her timely research, on which most of the factual information in this entry is based, is greatly appreciated. One image in the sketchbook represents a third publishing project, also published in 1847: a prospectus for a girls' boarding school, the Pension de Madame Dautel in Bourg-La-Reine.



CHARLES-FRANÇOIS DAUBIGNY

Paris 1817 – 1878 Paris

92. *A Peasant with a Donkey Returning Home on a Starry Night*, ca. 1860

Pen and brown ink on laid paper; watermark: DC Blauw

9 1/2 × 14 5/8 in. (24.2 × 37.3 cm)

Stamped in red ink, lower right, with Daubigny estate mark:

CD [intertwined; Lugt 518]

Daubigny bridges the gap between the landscapes of Dutch old masters and those of the Impressionists in works like this, which combine refreshing matter-of-factness with a spontaneous hand. In his etchings after Jacob Ruysdael done for the Chalcographie du Louvre in 1855 and 1860 (Delteil 87 and 93) and then in oil paintings of Auvers where he settled, he gave active skies and deep-reaching roads singular importance. It was just when he could claim to be a major landscape artist that he began to attract reproach for his directness and disdain of proper finish. But then younger artists like Monet and Pissarro discovered his relatively radical approach to landscape and made it the springboard for their own inventions.

Daubigny's starry night, seen as if by a traveler on a country road, evokes the brilliant, homely sketches

Rembrandt made on walks in the lowlands. It probably can be dated sometime close to the rough, anecdotal etchings in Daubigny's *Voyage en bateau*, a narrative suite published in 1862. The drawing might also be associated with his painting *Peasant Watering His Donkey at Sunset* (Hellebranth suppl. 208; location unknown) shown at the Salon of 1859, a majestic twilight scene the artist was accused of ruining by positioning a lowly beast (shown mostly from the rear) in the immediate foreground.¹

Provenance

Daubigny estate sale, Paris, May 6–11, 1878; New York art market; purchased in 1986.

Note

1. Laran 1913, p. 57.



CHARLES-FRANÇOIS DAUBIGNY

Paris 1817 – 1878 Paris

93. *A Meadow near the Coastline at Villerville (Calvados)*, ca. 1870–75

Black chalk and graphite on laid paper

12 7/8 × 19 in. (32.7 × 48.3 cm)

Stamped in red ink, lower right, with Daubigny estate mark: CD [intertwined; Lugt 518]

Daubigny's attraction to the channel coast at Villerville, which he visited annually from 1854 on, resulted in a rich production of views of the local shoreline. A large meadow that stretched toward rocky bluffs and the beach, affording a panorama of land, sky, and sea, was a favorite haunt. At least fourteen paintings, one etching, and two drawings¹ describe the vista from this grassy plateau; among them is this large sheet which centers on a huddle of windswept trees. The composition appears to be most closely related to Daubigny's painting *The Coastline at Villerville*, dated 1875, (fig. 60),² which is a bolder, more atmospheric version of an earlier painting, dated 1870.³

The blustery weather which characterizes both this drawing and Daubigny's oil of 1875 signals his exceptional devotion to plein air painting. His increased abandonment of the studio to paint more and more of his

landscapes out-of-doors, led to swifter, less cautious brushwork in order to fix the transient sights of scuttling clouds, wind-tossed grasses and trees. Although his late works were often criticized for being rough, Impressionists such as Monet, Renoir, and Sisley admired their simple directness.

Provenance

Daubigny estate sale, Paris, May 6–11, 1878; private collection, Paris; New York art market; purchased in 1995.

Notes

1. See Hellebranth 1976, nos. 598, 599, 607, 610, 615, 617, 621, 627, 628, 629, 631, 633, 642; Hellebranth 1996, no. 139; Delteil 1921, no. 124; Drouot 1993, lot 78.
2. A painting of this title was exhibited (posthumously) at the Paris Salon of 1878 (Paris 1878, no. 643).
3. Hellebranth 1996, no. 139.



fig. 60. Charles-François Daubigny, *The Coastline at Villerville*, 1875. Oil on canvas. State Hermitage Museum, Saint Petersburg



CHARLES-FRANÇOIS DAUBIGNY

Paris 1817 – 1878 Paris

94. *Cows in Moonlight*, ca. 1875

Charcoal (rubbed) and black chalk on laid paper

10 × 15 ¼ in. (25.5 × 38.7 cm)

Stamped twice in red ink, at lower right with Daubigny

estate mark: CD [intertwined; Lugt 518]

The painting (Hellebranth 902; fig. 61), for which this drawing is probably preliminary, clarifies the landscape subject: the nighttime shearing of sheep by peasants standing behind a fence, near a group of cows.¹ It is only in the painting that we can distinguish the flock of sheep, with their heads showing through the fence rails. The drawing gives an impression of greater darkness than does the painting because its tonal contrast is quite limited: the moon is more obscured, and Daubigny has not yet developed the worker's lantern as a strong source of supplemental light. In addition to the painting, the Museo de Arte de Ponce also owns a black chalk sketch which apparently is a still earlier study of the subject, before further changes to the landscape and fencing.²

Daubigny began painting moonlit night scenes at least as early as the 1840s and, on occasion, added lighted lanterns. Most of his mature landscapes are open, expansive vistas strung along the horizon, while this composition is closed. It has the picturesque, lushly verdant quality of a scene one might find in England, which Daubigny visited in 1866 and 1870–71.

After 1862, when he produced a group of moody nocturnes by brushing oil paints onto glass (from which

he printed clichés-verre), Daubigny's night scenes became murkier, the brushwork looser; fuzzy clouds and trees crowded the sky and moon, as they do in this charcoal drawing. The painter's disciple Frédéric Henriet attributed the rather melancholy effect to Daubigny's advancing age and infirmity. *Moonrise*, shown in the Salon of 1877, only a year before the painter's death, was much acclaimed and, in the *clair de lune* genre, marked a final victory. The critic Castagnary declared, "Daubigny has succeeded in portraying a moon which lights itself . . . it floats, bathing in a real atmosphere which envelops it from all sides."³

Provenance

Daubigny estate sale, Paris, May 6–11, 1878; Boston area art market (sold 1968); Joseph Goldyne, San Francisco; New York art market; purchased in 1995.

Notes

1. The site is probably Villerville. See Hellebranth 1976, nos. 655, 656.
2. *Cattle and Figures by Moonlight*; signed lower right: Daubigny (9 ¼ × 13 ⅞ in. [23.5 × 34.6 cm]).
3. Castagnary 1892, vol. 2, pp. 301–2, quoted in translation in Fidell-Beaufort and Bailly-Herzberg 1975, p. 74.



fig. 61. Charles-François Daubigny, *Sheep Shearing by Moonlight*, 1875. Oil on canvas. Museo de Arte de Ponce, Puerto Rico



FRANÇOIS BONVIN

Vaugirard (Paris) 1817–1887 Saint-Germain-en-Laye

95. *The Beggar*, 1851

Black chalk with touches of white chalk on blue (browned) laid paper

16 ³/₄ × 12 ⁵/₈ in. (42.2 × 32 cm)

Signed and dated in black chalk, upper right: f. Bonvin 51

Accompanied by a letter from Bonvin to an early owner of the drawing, dated July 13/14, 1859¹

Like Courbet and Manet, with whom he shared a commitment to the Realist movement, Bonvin believed art should express the truths of everyday life by including humble or routine activities and scenes from the life of the poor. Earlier Dutch, Spanish, and French artists like Rembrandt, Velázquez, the Le Nain brothers, and Chardin helped to shape a new, modern ennoblement of the common, but in the end verity depended on sharp observation and working directly from life.

This previously unpublished drawing is a fine example of Bonvin's best efforts to present the truth simply and austere, sanctified by light. The aged blind man sitting still and silent, facing the sun, is one of his first works modeled on a beggar he encountered in the streets of his neighborhood. This same bearded head is portrayed in a drawing dated 1849, and the stooped figure appears as a guitar player, a ragpicker, and a beggar in at least eight other drawings and paintings from that year to 1864.² It is possible that the same old man modeled for Manet's painting *The Ragpicker* (1869; Norton Simon Museum, Pasadena), which shares with Bonvin's moody drawings an empty monochrome space.³

Early in 1851, the year of this drawing, Bonvin attained his first triumph at the Salon, winning a second-class medal for his first state commission, *The Girls' School* (Musée Saint-Didier, Langres, Haute-Marne), which allowed him to quit his clerical job with the Paris police department. Later, in 1859 and again in 1863, he provided alternative exhibition space in his own studio for works rejected by the Salon, including paintings by Legros, Fantin-Latour, Whistler, Ribot, Vollon, and Manet.

Provenance

New York art market; purchased in 1985.

Notes

1. "I stopped by, sir, to talk with you about a new method of engraving which my friend Corbon told me about. I regret very much not having met you, but if you would be so kind as to give me an appointment, I am entirely at your disposition. A thousand civilities, F. Bonvin, painter, rue St. Jacques, 189, author of the drawing which I noticed in your hall, the Mendiant."
2. See Weisberg 1979, nos. 10, 11, 13, 244, and 331, and Paris and Pittsburgh 1998–99, nos. 20, 38, 61.
3. Weisberg demonstrates the similarities between Bonvin's single-figure compositions and the prints of Parisian street vendors published by Edme Bouchardon in 1737. See Cleveland, Brooklyn, St. Louis, and Glasgow 1980–82, figs. 3–11.



FRANÇOIS BONVIN

Vaugirard (Paris) 1817 – 1887 Saint-Germain-en-Laye

96. *Mme Mosselmann*, 1869

Oil on oak

11 × 8 in. (28 × 20.5 cm)

Signed and dated, lower left: F. Bonvin, 69

Inscribed and dedicated, lower right (mostly effaced): A [...] an; inscribed

on reverse: Bonvin/Portrait of Mme Mosselmann/F. Bonvin

Although Bonvin made his debut at the Salon of 1847 with a painted portrait, he rarely engaged in portraiture, preferring to maintain the anonymity of his subjects. He meant to emphasize the simplicity and timelessness of what his sitters were doing rather than who they were. A remarkable exception to this rule is his portrait of Mme Mosselmann, which combines an activity with the presentation of an individual. This is probably the painting listed in the 1875 sale of the Mosselmann collection as “La promenade,” for it depicts the wife of a wealthy industrialist who was Bonvin’s patron taking a walk in the country. With profits from their zinc mines the Mosselmans maintained a large estate in Verberie (Oise), to which Bonvin was invited in 1869. His visit was sufficiently lengthy to result in the production of at least three paintings, including *Ave Maria* (Musée Luxembourg, deposited in Verberie), which depicted the ancient abbey of Aramont on the Mosselmann property, *Landscape near Verberie* (National Gallery, London), and this informal portrait.¹

Usually Bonvin chose to show women engaged in domestic activities such as knitting, grinding coffee, playing the piano, slicing bread, or shucking oysters, their faces turned toward their work. In this portrait Mme Mosselmann stands upright, gazing directly at us, with an umbrella to ward off the threatening weather held firmly in her kid-gloved hand. In tones of gray and black, with touches of red, Bonvin pulled together a compact composition, echoing atmospheric turbulence

in the billowing folds of the woman’s full skirt. This limited palette, striking in its simplicity, lent the bright white of madame’s face and collar requisite importance. Nearly every component of this picture recollects elements in Manet’s early pictures, such as *Mme Brunet* (1860; private collection, New York), *Lola de Valence* (1862, Musée d’Orsay, Paris), *The Fifer* (1866; Musée d’Orsay, Paris), and *Woman with a Parrot* (1866; Metropolitan Museum), all of which were exhibited in Paris in 1867 and all of which place a standing figure squarely in our sights.

Provenance

M. H. M. Mosselmann, Verberie, Oise, France (possibly his sale, Hôtel Drouot, Paris, March 7–8, 1875, as “La promenade,” lot 162); (sold Sotheby’s London, April 30, 1969, lot 123); A. Scourby, Esq., London; New York art market; purchased in 1985.

Literature

Weisberg 1979, no. 44 (“Woman with Umbrella”).

Note

1. The first two pictures were exhibited in the Salon of 1870 (Paris 1870, nos. 303, 304). *Landscape near Verberie* was in the Mosselmann estate sale of 1875 (Drouot 1875, lot 163) with the present portrait (lot 162) and two other Bonvins, *Interior of an Apartment* and *The Menagerie* (lots 160, 161). Another Bonvin painting from the Mosselmann collection, *The Young Artist*, was exhibited in the Salon of 1869 (Paris 1869, no. 272). The painting *Mlle Mosselmann Riding in the Bois de Boulogne* by Dedreux is now in the Detroit Institute of Arts. The above information derived from Moreau-Nélaton 1927, pp. 71–72, and Weisberg 1979, p. 94, and from the dealer W. M. Brady in 1985.



FRANÇOIS BONVIN

Vaugirard (Paris) 1817 – 1887 Saint-Germain-en-Laye

97. *The Silver Inkwell*, 1878

Oil on wood

12 × 8 in. (30.5 × 20.3 cm)

Signed, lower center left: F. Bonvin 31 [...] 1878

Because of serious illness and surgery for kidney stones, Bonvin was housebound from 1876 until his death in 1887. In this narrowed world the artist turned to subjects within his immediate reach and, spurred by his fondness for the paintings of Chardin and the old Dutch masters, began to rapidly enlarge upon his already considerable production of still lifes. Among these are the clustered hand tools of artists and writers, including at least six small pictures dominated by upright quill pens and inkwells.¹

Like the others, this fine example includes the trompe l'oeil device of a stack of letters, one signed with the artist's name serving also as his signature on the painting. Eye-catching here, as well, is the polished silver of the rounded inkwell which reflects the white and blue writing papers and the stick of red sealing wax.

Bonvin clearly took pleasure in the creation of this fool-the-eye picture. Jules Breton recalled an occasion when he witnessed first-hand Bonvin's delight in such super-realism: "He was, indeed, one of the wittiest men I have ever known. . . . On [one] occasion, passing at the exhibition in front of a picture in which the artist had carried the tricks of still-life deception to excess, Bonvin

perceived a goose-quill lying on the floor and, picking it up, and taking in the painting with a rapid glance, he handed the feather to the keeper of the hall, saying: 'Take care of this; it must have fallen from that picture. . . .'²

The quill pen in this panel is like a graceful waving hand, bringing a human presence to the objects on the table (a role also played by the letters). The practice of infusing still-life subjects with meaning survived into the modern era, even in the paintings of Manet. In his *Émile Zola* (1868; Musée d'Orsay), he placed a pen and inkwell next to a copy of the catalogue to his 1867 exhibition. Zola had written the essay published in it, and his feathered quill leans toward the name Manet printed on the pamphlet's cover.

Provenance

Bernard Lorenceau, Paris (sold Sotheby's Monaco, June 25, 1984, lot 3433); London art market; purchased in 1985.

Notes

1. Weisberg 1979, nos. 148, 155, 162; London 1998, no. 43; Sotheby's 2000, lot 104.
2. Breton 1891, p. 271.



FRANÇOIS BONVIN

Vaugirard (Paris) 1817 – 1887 Saint-Germain-en-Laye

98. *Evening Candle*, October 23, 1879

Black chalk on laid paper

5 7/8 × 8 1/4 in. (15 × 21 cm)

Signed in black chalk, lower right: f. Bonvin, 8 bre 23 / 1879. Veillée;
partial watermark, upper left: quarter circle with BO [...]

Inscribed in black chalk, lower left: No 2.

The aging and ailing Bonvin, closeted in his house in Saint-Germain-en-Laye, became, of necessity, a master of the small domestic utensil. “I no longer look very far,” he wrote on September 12, 1880, “especially since I have been a prisoner in my kitchen.”¹ His close study of the canvases of northern still-life painters of the seventeenth and eighteenth century and especially those of Chardin was an ideal preparation for the subjects he now began to present in small oil sketches and drawings. With great tenderness and careful modulation he presented jugs and tea kettles, soup bowls, coffeepots, and colanders—the humble crockery and metalware that keep a poor household going.

The candleholder here, which may have lit Bonvin’s way to bed, must have often been within his reach. He drew it in January 1879 (fig. 62) and again in October of that same year (the present work). There are small

differences in the compositions, but marking the center of both is the trailing smoke from the candle’s snuffed flame, age-old symbol of life’s end, which the artist may have felt drawing near. He lived on, however, to paint the same candle stand in the slightly larger and more hopeful *Still Life with Glass, Candle, and Pipe* (The Hague art market), dated September 22, 1882.²

Provenance

New York art market; purchased in 1985.

Notes

1. Quoted in Paris and Pittsburgh 1998–99, under no. 96.
2. Weisberg 1979, no. 176.

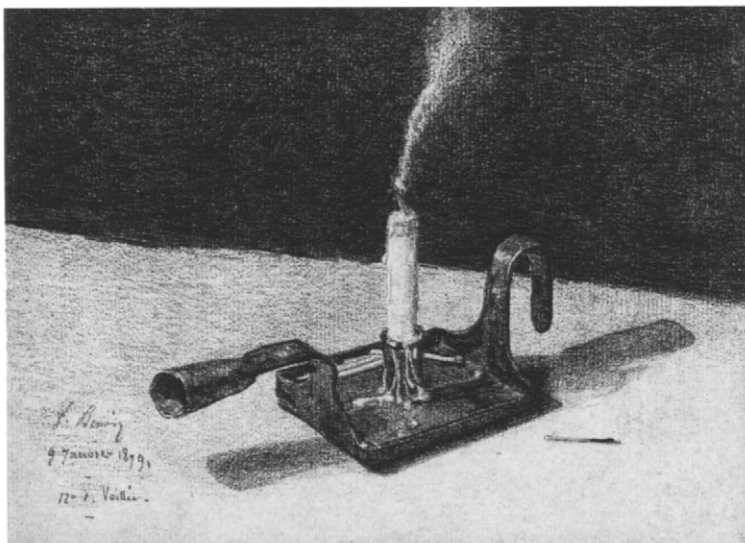
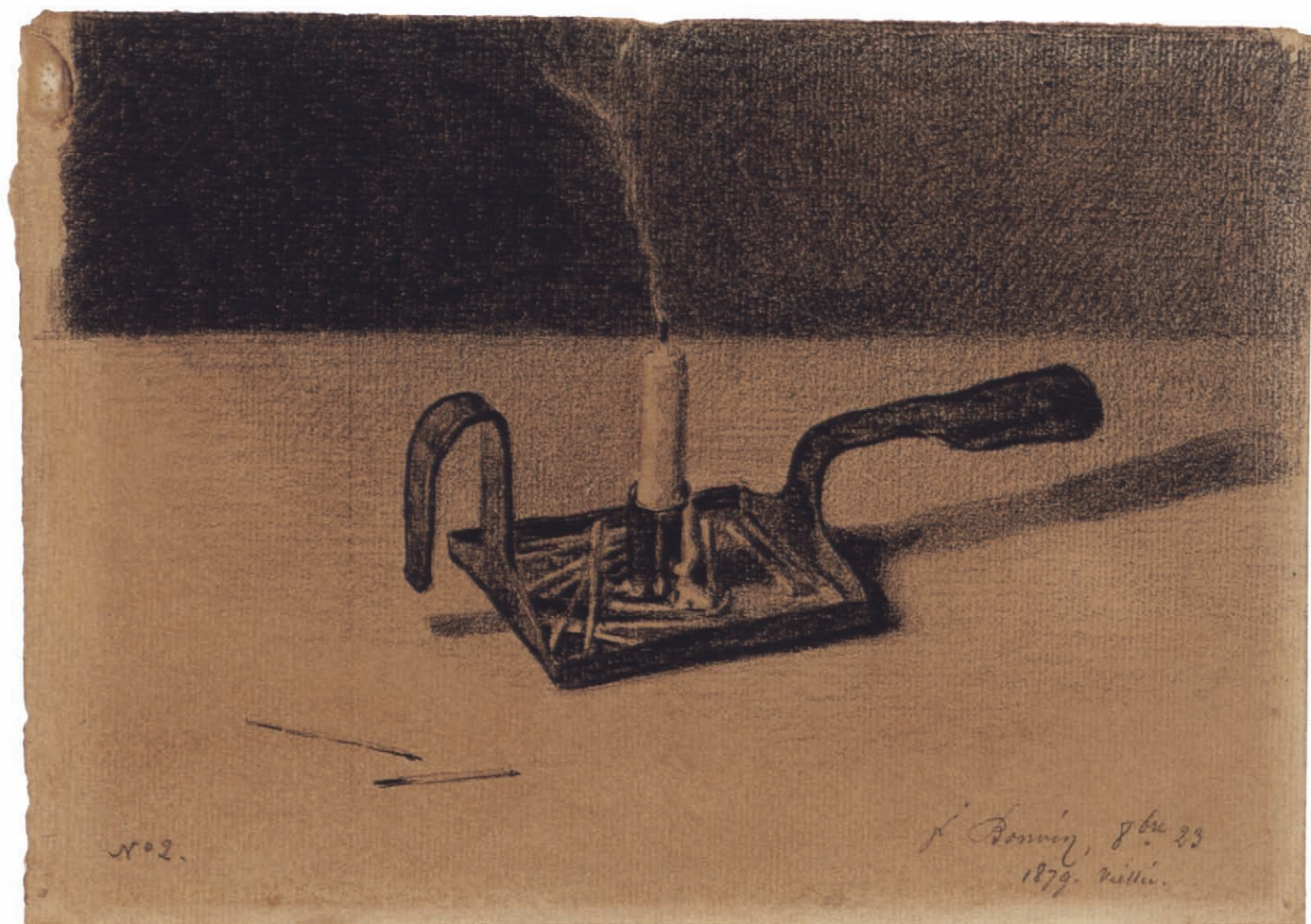


fig. 62. François Bonvin, *Evening Candle*, January 9, 1879. Black chalk. Kate Ganz and Co., New York



THÉODORE CHASSÉRIAU

El Limón, near Samaná, Santo Domingo 1819 – 1856 Paris

99. *Study for “Commerce Uniting the Peoples: Oriental Merchants at a European Port,”* 1844–48

Graphite with red, blue, and yellow chalk on wove paper

15 1/4 × 9 in. (38.7 × 22.8 cm)

Stamped in blue ink with Chassériau estate mark, lower right: TH. CHASSÉRIAU [Lugt 443]

Chassériau's keen interest in exoticism is probably owed to his Creole background and birth on an island in the Caribbean. Thus, one cannot imagine a subject more sympathetic to his heritage than that of this drawing and the related murals he painted in 1844–48 on the staircase of the Cour des Comptes in the old Palais d'Orsay, Paris. Almost completely destroyed by fire during the Commune of 1871 and by floods in the cellars of the Louvre in 1911, the project survives only in fragmentary form, of which this preliminary study and the rescued part of a painting (fig. 63) are the most vivid.

The glory of France in war and peace was the overarching theme of the murals Chassériau painted in oil over glaze on the palace walls. On the side of the stairs devoted to Peace were three subjects: *Peace Protecting the Arts* (in the center), flanked by *European Traders at an Oriental Port* and *Oriental Merchants at a European Port*. Surviving sketches in the Musée du Louvre and another drawing in the Clark Art Institute, Williamstown, Massachusetts, chart the evolution of this composition, which

underwent several changes between the compressed arrangement of figures at this study's stage and the final, airier version, in which the traders appear more highly individualized in form, if not in face.¹ Chassériau's notes on a related sketch in the Musée du Louvre indicated that he conceived the figures as distinct types, among which he identified “an Arab girl followed by a Greek—hands filled with pearls—reminding me of the two women I met in Marseilles—the blue skirt of the Egyptian, the noble and serious head of the Greek . . . all the Moorish and African races. . . .”²

Although this drawing sheet is slightly trimmed, it includes more of the sea and sky that must have given the mural greater credibility as a maritime scene. The pendent painting, *European Traders at an Oriental Port*, is now lost, but it must have been something like a mirror image of this composition. However, in his notes to himself on the project, Chassériau contrasted the “luxury” and “splendid tranquility” of this scene, with the “energetic appearance [mâle aspect]” of the other.³



fig. 63. Théodore Chassériau, *Oriental Merchants at a European Port*, 1844–48. Fragment of a wall painting from the Palais d'Orsay. Musée du Louvre, Paris

Provenance

Humann collection, Paris; Paris art market (by 1967); Munich and London art markets (by 1982); purchased in 1983.

Literature

Drouot 1857, probably lot 67 (“Dessins de la décoration de l’escalier de la Cour des Comptes”); Bénédite 1898; Sandoz 1974, p. 236, under no. 113; London 1982, no. 10; Brookville, N.Y., 1986, p. 78; Prat 1988a, under nos. 466 and 1637; Prat 1988b, no. 113.

Notes

1. See Prat 1988a, vol. 1, nos. 539–45. The face of the woman at far right, with features frequently found in the artist's pictures, is based upon that of Chassériau's elder sister Adèle. A study of this figure is Prat 1988a, vol. 2, no. 1637.
2. Prat 1988a, vol. 1, no. 541, pp. 253–54.
3. Prat 1988a, vol. 1, no. 541, p. 254.



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

100. *Self-portrait*, ca. 1852

Oil on canvas

21 $\frac{5}{8}$ × 18 $\frac{1}{8}$ in. (55 × 46 cm)

Even at the outset of his career Courbet demonstrated an extraordinary concern for his public persona. His periodic self-portraits reveal a Romantic artist trying out the roles of dandy, lover, madman, duelist, troubadour, and proletarian.¹ In a letter to his parents, dated January 10, 1846, he expressed the frustration that smoldered behind his varied guises: “There is nothing in the world more difficult than making art, especially when no one understands it.”²

Robert Fernier, in his catalogue raisonné, dated this self-portrait 1846, believing it contemporary with another now in the Musée des Beaux-Arts, Besançon (Fernier 73). However, the fuller face, beard, and barrel chest portrayed here testify to Courbet’s greater age and to a later date of execution, probably coinciding with that of his black chalk self-portrait, dated 1852 (fig. 64). Similarities in pose, costume, and even size of the two

works suggest that they are closely related. Then in his early thirties Courbet had managed to achieve both celebrity and censure for the radical realism of the paintings he showed at the 1850–51 Salon.

Provenance

Possibly sold Hôtel Drouot, Paris, July 1, 1892, lot 7, as “Portrait de Courbet, lui même” (54 × 46 cm [21 $\frac{1}{4}$ × 18 $\frac{1}{8}$ in.]); private collection, Vienna; New York art market; purchased in 1993.

Literature

Fontainas 1921, pl. 1; Fontainas 1927, pl. 10; Fernier 1977–78, no. 70; Courthion 1987, no. 64.

Notes

1. See Paris 1973.
2. “...il n’y a rien de plus dur au monde que de faire de l’art surtout lorsque personne ne le comprend.” Courbet 1996, p. 58.



fig. 64. Gustave Courbet, *Self-portrait*, 1852. Black chalk. British Museum, London



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

101. *The Homecoming*, ca. 1854

Oil on canvas

32 1/4 × 25 5/8 in. (81.9 × 65.1 cm)

Signed, lower left: G. Courbet

The jovial vagabond portrayed here by Courbet must be none other than the artist himself, who plays a similar role in his painting *The Meeting, or "Bonjour Monsieur Courbet"* (fig. 65). *The Meeting* was commissioned in 1854 by the gentleman shown at its center, Alfred Bruyas, and commemorates his patronage of Courbet by recalling the artist's visit to Montpellier as Bruyas's guest in summer 1854.

In both *The Homecoming* and *The Meeting* hats are doffed and there is an air of optimism, no doubt engendered by the high hopes of painter and benefactor for the utopian ideals they shared. In this instance Courbet envisioned himself as Realism's missionary, wandering the countryside with a zeal equal to that of the radical evangelist Jean Journet, whom he had portrayed in 1850 (according to the title) "setting out on the conquest of universal harmony" (Ferner 105). Now thanks to his newfound patron, the painter could at last pursue his art without compromising his principles. In a letter to Bruyas, written shortly before his visit, Courbet rejoiced in plans he had for the grand finale in his series of self-portraits, "there remains one more to do . . . the man firm in his beliefs, the man who is free."¹



fig. 65. Gustave Courbet, *The Meeting, or "Bonjour Monsieur Courbet,"* 1854. Oil on canvas. Musée Fabre, Montpellier

Courbet seems to have intentionally glossed over his own face in this painting in order to concentrate on posture, gesture, and dress as signs of a rugged liberated spirit.² The similarity of his pose with that of the elder Horatius in David's *Oath of the Horatii*, pointed out by Fried,³ does indeed suggest that the forward-looking Courbet, more than signaling greetings, was vowing dedication to an authentic new approach to painting.

Provenance

Juliette Courbet (purchased Hôtel Drouot, Paris, June 28, 1882, no. 40; to M. Delaunay, 860 FF); private collection; Paris art market; New York art market; purchased in 1981.

Literature

Paris 1882, no. 152; Eudel 1885, p. 420; Estignard 1896, p. 19 (as "Autoportrait salutant"); Fernier 1977–78, no. 22 (illustrated in error by a different image);⁴ Paris 1977–78, no. 30; London 1978, no. 28; Hamburg and Frankfurt am Main 1978–79, no. 225; Courthion 1987, no. 1080; Brooklyn and Minneapolis 1988–89, no. 20; Fried 1990, pp. 233–34, fig. 93; Faunce 1993, pp. 76–77; Faunce 1999, p. 377.

Notes

1. Letter from Ornans dated May 3, 1854. "Il m'en reste un à faire, c'est l'homme assuré dans son principe, c'est l'homme libre." Courbet 1996, p. 114.
2. The blue workshirt and hat are much like those worn by the farmer at the center of Courbet's painting *The Peasants of Flagey Returning from the Fair [Doubs]*, 1850–55.
3. Fried 1990, p. 234.
4. This confusion was pointed out by Sarah Faunce, whose catalogue raisonné of Courbet's works is now in preparation. Her help in the preparation of the Courbet entries in this catalogue is greatly appreciated.



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

102. *The Sculptor Louis-Joseph Leboeuf (Died 1870)*, ca. 1861–63

Oil on canvas

21 $\frac{5}{8}$ × 18 $\frac{1}{8}$ in. (55 × 46 cm)

Signed, lower right: G. Courbet

Of the two portraits Courbet painted of his friend the sculptor Joseph Leboeuf, this profile of the artist, with his arms crossed close to his chest, presents the more intense characterization. The second portrait of Leboeuf, dated 1863, shows the sculptor turned outward, his shoulders and arms relaxed and his gaze less piercing (Fernier 355). Courbet also painted a sympathetic portrait of Leboeuf's son (Fernier 291), probably about the same time.

Not much is known now about Joseph Leboeuf, whose career path crossed Courbet's in the early 1860s. Both artists came from the same corner of France and evidently shared a belief in the virtues of a forceful, muscular style of realism. Leboeuf cuts a striking figure in this tense cameo; Courbet has seen him as a fellow rugged individual. Leboeuf exhibited his sculpture *Work* in the Salon of 1857 and showed *The Carpenter* and

The Hunter in the Salon of 1859. To the Salon of 1861 he contributed a plaster statuette of Courbet "en costume d'atelier" leaning on his cane (fig. 66).¹ The sculpted portrait of the painter apparently aroused little notice in the exhibition that year, but a much larger work by Leboeuf in the Salon—*Black Spartacus*, a statue of an African gladiator—was greatly admired for its vigorous modeling and naturalistic grandeur. To at least one Parisian viewer, it was a powerful reminder of the "battle just begun in America."²

A year later Leboeuf may have had some role in Courbet's first sculpture, the four-foot-high plaster *Boy Fishing for Chubs*.³ This is the only figural sculpture the painter is known to have made; his seven other plasters dating 1862–76 are portrait heads or busts.

Provenance

M. Spinnazzola, Marseille; New York art market; purchased in 1972.

Literature

Fernier 1977–78, no. 352.

Notes

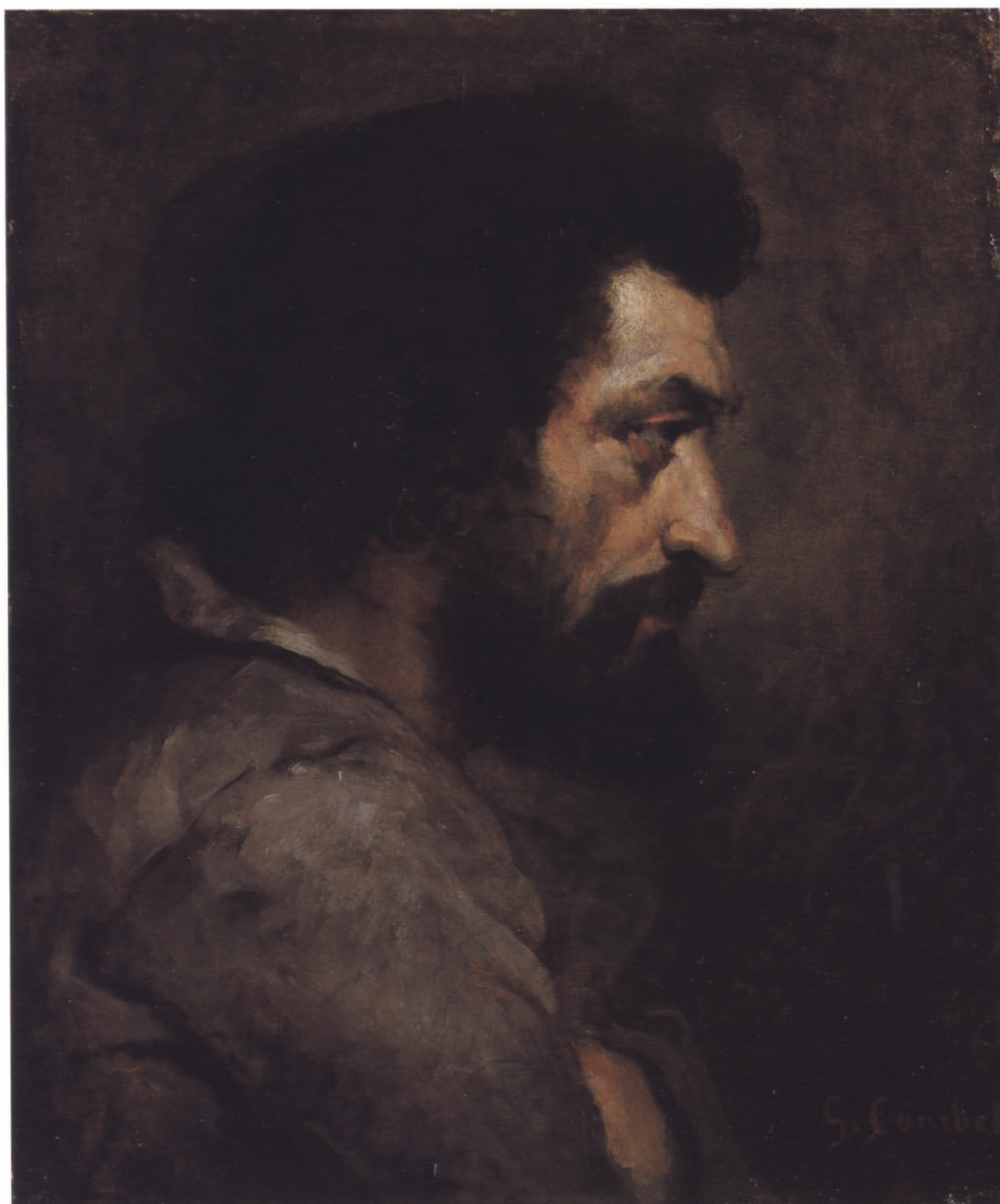
1. Léger 1929, p. 83.

2. Laurent-Pichat 1861, p. 87.

3. "Pêcheur de chavots"; Fernier 1978–79, vol. 2, p. 315, no. 1.



fig. 66. Louis-Joseph Leboeuf, *M. Courbet*. Plaster. Musée Gustave Courbet, Ornans



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

103. *Waterfall of the Doubs River (Le Saut-du-Doubs)*, 1864

Oil on canvas

21 ½ × 18 in. (54.6 × 45.7 cm)

Signed and dated, lower right: [...] 64/G.C.

Courbet spent the better part of 1864 in his native province of Franche-Comté, capturing in paint the lush and darkly dramatic scenery of woodlands, rocks, and waterfalls. Many of these landscapes were executed with surprising bravura, their oil colors swiped on with a palette knife. This example, though small in size, nonetheless rises to the dynamic of its tumultuous subject by means of a fluid impasto which was applied both quickly and sensitively to differentiate the elements described. A descendant of the painting's first owner recounted the extraordinary circumstances of its production. Courbet was a guest at the autumn marriage of a daughter of a friend, a doctor in Morteau. He suggested that the wedding party accompany him on an excursion to the one-hundred-foot waterfall of the River Doubs, where he proposed to "show how a painting is made." Traveling by carriage and then boat, the group assembled at the "belvedere" from which the falls were customarily viewed. But Courbet, declaring the prospect too elevated, had everyone clamber down moss and stone to the falls basin. There he set up his easel and completed this canvas in two hours. Seeing how much the picture pleased the new bride, he presented it to her as a gift.¹

Courbet later made the Saut-du-Doubs the subject of a much larger painting, nearly four times the size of this rapid study, in which he enlarged the view and added a stag perched on a boulder at the basin of the falls (Fernier 386).

Provenance

Mme Georges Garret, Vesoul; New York art market; purchased in 1986.

Literature

Riat 1906, p. 219 (as "Le Saut de Doubs, à Marteau"); Besançon 1928, no. 22; Léger 1929, p. 107; Léger 1947, pp. 14–15 (ill.); Paris 1947a, no. 32; Léger 1948, p. 95; *Les Amis de Gustave Courbet* 1948; La Tour de Peilz 1950, no. 21; Besançon 1952, no. 24; *Les Amis de Gustave Courbet* 1952, p. 13; Zahar 1952, opp. p. 48 (ill.); London 1953a, no. 22; *Les Amis de Gustave Courbet* 1953–54, p. 7, no. 22; Fernier 1977–78, no. 422; Courthion 1987, no. 399.

Note

1. *Les Amis de Gustave Courbet* 1948. In his memoirs, Claudet recalled that in 1864 Courbet had painted a small landscape from nature in the space of two hours, whose title he remembered as the *Source of the Lison* (Fernier 402?). Claudet 1878, cited in London 1978, p. 39.



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

104. *Grotto of the Black Well*, 1865

Oil on canvas

32 ½ × 37 ⅝ in. (82.1 × 95.6 cm)

Signed and dated, lower left: [...] 65/G. Courbet

Courbet often visited this picturesque site near Ornans where the Brême River settles into deep pockets of eroded limestone. Sunshine filters through the trees to enlighten dark pools for only brief moments each day, and thus the place was named the Black Well (Puits Noir).

The shadowy rocks and waters of the Black Well appear in many of Courbet's paintings, beginning with a landscape shown in the Universal Exhibition of 1855 (Fernier 174; National Gallery of Art, Washington, D.C.). A particularly haunting corner of this picturesque region is the subject of two canvases produced a decade later. The smaller work, with two deer (fig. 67; Fernier 470) does not show the cascade which runs along the foreground of the present painting. Courbet apparently inserted this tumble of rocks and foam as a device to set apart, and sit in contrast to, the stilled water and massive stones behind it.

Provenance

Mme Vermeulen de Villiers (her sale, Galerie Georges Petit, May 6, 1909, no. 41, as "Les grottes"; sold to M. Bernheim for 3,500 FF); Galerie Heinemann, Munich (by 1921); A. Daber, Paris (by 1949); Montague Dixon, Melton Mowbray, Leicestershire, England; London art market; purchased in 1971.

Literature

Meier-Graefe 1921, pl. 106; Copenhagen 1949, no. 15; Paris 1949, no. 15 (ill.); Zahar 1949, pp. 4–5 (ill.); Mack 1951, p. 199, pl. 45; London 1951, no. 17; Lyon 1954, no. 31; Venice 1954, no. 25; Paris 1955, no. 63, pl. 42; Cardiff and Swansea 1957, see no. 27; Philadelphia and Boston 1959–60, no. 53 (ill.); Sedgwick 1960, p. 44 (ill.); Cardiff 1960, no. 21; Paris 1966, fig. no. 17 bis; Fernier 1977–78, no. 472; Roslyn Harbor, N.Y., 1984, no. 142; Courthion 1987, no. 450.



fig. 67. Gustave Courbet, *Grotto of the Black Well*, 1865. Oil on canvas. Columbus Museum of Art, Ohio



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

105. *Portrait of Jo*, 1865

Oil on paper, mounted on mahogany panel

10 ⁵/₈ × 8 ¹/₂ in. (27 × 21.5 cm)

Signed, lower left: G. Courbet; dated, lower right: 65/JO.

Although he painted portraits of many fashionable society women while he was at Trouville in the summer and autumn of 1865, Courbet declared he admired most the natural beauty of a young Irish woman, Johanna Hiffennan. Jo was the mistress and model of James MacNeill Whistler and accompanied him when he joined Courbet on the Normandy coast. There she became a muse for both artists.

As the ethereal maiden in Whistler's *Symphony in White, No. 1: The White Girl* (1862; National Gallery of Art, Washington, D.C.), Jo appears to be quite a different creature from the earthy redhead Courbet painted. His portrait, called *La belle irlandaise* (fig. 68), rapturously glorifies Jo's creamy complexion and auburn hair, capturing her unawares as she fingers her curls and gazes dreamily into a hand mirror. Then, while Whistler was away in Chile in 1866, Courbet seized an opportu-

nity to pose her as one of the voluptuous nudes in *The Sleepers* (Fernier 532; Musée du Petit Palais, Paris).

This small, freely painted oil sketch presents Jo as a less seductive and intense creature. With her tousled hair and flushed cheeks she has the wholesomeness of a schoolgirl and the looks of the boon companion she was, entertaining friends with Irish songs. Rather than a study preparatory to any one of Courbet's paintings, this engaging vignette is doubtless a separate work, perhaps a personal keepsake.

Provenance

Georges Bernheim, Paris; Bessoneau collection; private collection, Paris; New York art market; purchased in 1973.

Literature

Fernier 1977–78, no. 447; Brooklyn and Minneapolis 1988–89, no. 57.



fig. 68. Gustave Courbet, *La belle irlandaise* (Johanna Hiffennan, born 1842/43), 1866. Oil on canvas. The Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, Bequest of Mrs. H.O. Havemeyer, 1929 (29.100.63)



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

106. *The Girl with the Seagulls, Trouville*, 1865

Oil on canvas

31 1/4 × 25 1/2 in. (79.4 × 64.8 cm)

Signed, lower left: G. Courbet

When Courbet sold this painting to a charity for the arts in 1869, he described the picture as “an impression of the sea shore at Trouville, [with] the daughter of a beach-comber.”¹ Curiously, however, he neglected to mention the most striking motif of the composition: the still life of seagulls’ wings, tails, and beaks which is at its center. The beach girl, who has slung the dead birds over her shoulder, turns her young face to meet our gaze. Her expression is strangely placid, and she is apparently blind to the beauty of the catch and to the remarkable impression made by the juxtaposition of her golden hair and the slain gulls’ silvery feathers.

In several portraits produced on the Normandy coast during summer and fall 1865, Courbet revealed a fascination with women’s hair which the seaside locale allowed him to paint in the open air and cool, bright light. Some time earlier he had begun to focus on the affinities between women’s hair and other natural fibers, perhaps for the first time in *The Sleeping Spinner* (Fernier 133; Musée Fabre, Montpellier), his 1853 portrait of a young woman asleep at her spinning wheel while holding in her lap a large spool of wool. In the early 1860s, around the time of *Girl with the Seagulls*, various combinations of hair, fur, and feathers appear with some frequency in Courbet’s work, among them *Village Girl with a Goat* (Fernier 268), *Wood Owl Tearing at a Dead Roe* (Fernier 265), *Woman with a Cat* (Fernier 431; Worcester Art Museum, Massachusetts), and three pictures in which women hold parrots, the most successful of which is the large nude *Woman with a Parrot*, exhibited at the Salon of 1866 (Fernier 526; Metropolitan Museum).

The luxurious display of gray tones describing the plumage of the gulls in this painting reminds us that at Trouville Courbet painted with Whistler. Although at the time he considered the younger artist his student, the American’s work may have exerted an influence on him.

Whistler was a master of monochromatic harmonies, and *Symphony in White, No. 1: The White Girl* (National Gallery of Art, Washington, D.C.), his daring exercise in tuning colors, had stirred excitement at the Salon des Refusés just two years earlier.

Provenance

Sold by the artist in 1869 (for 1,000 FF) to the Société Artésienne des Amis des Arts, Arras (for its annual charitable lottery); Binoche collection, Paris; Paul Rosenberg, Paris (by 1929); New York art market; Mr. and Mrs. James S. Deely, New York (1958–82); New York art market; purchased in 1984.

Literature

Paris 1867, no. 101; Bruno 1871–72, ill. p. 216 (wood-engraved reproduction as “Mme Ratapouf dans sa jeunesse”); Estignard 1896, p. 185; Riat 1906, p. 230; Duret 1918, pp. 230, 254, 337; Paris 1928, no. 46; Léger 1929, pp. 117, 129, ill. p. 39; Paris 1929, no. 48; Courthion 1931, pl. LXVI; London 1933, no. 10; Léger 1934, cover ill.; New York 1934, no. 8; Zurich 1935–36, no. 79; London 1936, no. 27; Laver 1937, p. 58, ill. opp. p. 54; Paris 1937b, no. 14; Belgrade 1939, no. 25; Buenos Aires 1939, no. 23; Huyghe 1939, ill.; Montevideo and Rosario 1940, no. 14; San Francisco 1940–41, no. 14; Chicago 1941, no. 23; San Diego 1941, no. 8; Georges-Michel 1945, n.p.; Naef 1947, pl. 40; Léger 1948, p. 108; Courthion 1948–50, vol. 2, pp. 128, 318; New York 1950, no. 4; Zahar 1950, p. 13; Mack 1951, p. 202; MacOrlan 1951, pls. 35 and 2 (detail); Aragon 1952, p. 16; New York 1952, no. 7; Zahar 1952, p. 47; *Les Amis de Gustave Courbet* 1954, cover ill.; Venice 1954, no. 29; New York 1956, no. 13; Philadelphia and Boston 1959–60, no. 48; Williamstown, Mass., 1962, no. 17; *Les Amis de Gustave Courbet* 1964, p. 15; Fermigier 1971, pp. 96–98, cover ill.; Fernier 1977–78, no. 435; Paris 1977–78, no. 87; London 1978, no. 84; Tokyo 1981, no. 40, ill.; Callen 1980, p. 90, pl. 58; Courthion 1987, no. 421; Brooklyn and Minneapolis 1988–89, no. 58; Faunce 1993, no. 30; Paris and New York 1994–95, no. 43, pp. 313, 360, ill. pp. 172 (detail), 222.

Note

1. Letter dated July 27, 1869 from Courbet in Paris to the painter Charles-Paul Desavary, chairman of the Société des Amis des Arts, Arras. See Courbet 1996, p. 311. In the letter Courbet expresses pleasure at the prospect of the reproductive print (“lithographie”) to be made after his painting by Émile Vernier. An impression of Vernier’s lithograph, published by Lemercier and dated 1870, is in the Bibliothèque Nationale, Paris.



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

107. *Stormy Sea*, ca. 1869–70

Oil on canvas

29 $\frac{3}{4}$ × 37 $\frac{5}{8}$ in. (75.6 × 95.6 cm)

Signed, lower right: G. Courbet.

Courbet painted the sea in 1854 when he visited the Mediterranean coast at Palavas-les-Flots, near Montpellier, and again in 1865 when he spent the summer and fall at Trouville on the English Channel. Then he usually chose a calm and flat sea to depict, often at low tide. It was during and immediately following his visit to Étretat on the channel coast in 1869 that Courbet turned his attention to painting a series of dramatic and often stormy seascapes. So powerful and convincing is this production that we must assume the artist spent much of that summer standing right at the water's edge.

In 1869 and 1870 Courbet painted close to fifty oils focused on the surf and the sky which, along the channel coast, often came to a dramatic meeting. He fastened particularly on the rhythmic pulse of the sea, the dynamic buildup and collapse of the waves, and placed a single swell capped with foam at the center of many of his pictures. Four such paintings include a section of shoreline at lower left, where two empty fishing boats are beached, sitting heavily on the sidelines while capricious seas lurch and roll. Far from shore another boat is visible, its sail a tiny blip on the horizon. The largest version of this composition (Fernier 747; Musée d'Orsay) was shown in the Salon of 1870; Mrs. Cohen's picture is one of

three published replicas (with Fernier 706 and 710). The version shown here features a lighter sky and a somewhat calmer sea than the others and emphasizes the traits of downturned waves and upswept clouds.

Courbet's creation of these tumultuous seascapes coincided with the final period of his creative independence and the outbreak of turmoil that devastated his life. After the forces of Napoleon III were defeated by the Prussian army in summer 1870, Courbet became an ardent supporter of the Third Republic. However, his zealous efforts to liberate life and art in Paris during the Commune backfired. A well-known insurgent, he was held responsible for the pulling down of the Vendôme column in spring 1871. This charge led to his imprisonment and then, in 1873, to exile in Switzerland where he died four years later.

Provenance

Dr. Otto Burchard; Dr. H. von Frey; Paul Cassirer, Berlin; Levin Guben, Germany; Paris art market; New York art market; John D. Rockefeller III, New York; New York art market; purchased in 1972.

Literature

Paris 1962, no. 12; Fernier 1977–78 (vol. 2, suppl.), no. 14; Courthion 1987, no. 661.



GUSTAVE COURBET

Ornans 1819 – 1877 La Tour de Peilz

108. *A Wave Breaking under Storm Clouds*, ca. 1870

Oil on canvas

17 ¼ × 20 ⅝ in. (43.8 × 52.4 cm)

Signed, lower right: G. Courbet.

A recurrent theme in Courbet's late work is the wave, building momentum, curling over itself, and crashing into the sea amid mountains of foam. Fernier's catalogue of Courbet's work lists some fifty paintings of the storm-tossed ocean, and about half of these are focused on a single wave thundering to shore.

The symbolism of the wave is familiar, relatively simple, but nonetheless potent.¹ Its dynamic evolution might describe the entire arc of Courbet's turbulent career from its first swell to its final ruin, or it might express his mood of the moment. Since he thrilled to this natural phenomenon and was able to convey his visceral response to its dynamic, he must have identified strongly with it.

These stormy ocean views had their first inspiration in Courbet's month-long visit to the sea at Étretat during August and September 1869, and long afterward he drew on his memories as a shoreline stroller and avid swimmer. His wave paintings, which appear to have been hurriedly brushed and prodded with a palette knife, have the immediacy of work done knee-deep in surf, but their size argues for production in the studio. The Cohen Collection picture is probably the smallest of the painter's wave group.²

Like the monstrous, angry apples Courbet painted after he was imprisoned as a political dissident, some of his most furious waves are likely to postdate his experience with the Paris Commune. This one has the "iciness of color" Herding found in Courbet's work at that time.³

Such pictures were commercially successful, a circumstance important to an artist who had been instructed to pay for damages to French property during the melee and who was forced into exile.

The wave pictures of Hokusai, Huet, Hugo, Whistler, and the Dutchman Hendrik Willem Mesdag must have been known to Courbet, but his were altogether different. Their impact was stunning and dramatic, due largely to the extraordinary tactile presence of their paint. Viewing the Courbet wave painting now in the Nationalgalerie, Berlin, Cézanne experienced "a tangle of flying spray, a tide drawn from the depths of eternity, a ragged sky, the livid sharpness of the whole scene. It seems to hit you full in the chest, you stagger back, the whole room reeks of spray."⁴

Provenance

Private collection, France; Paris art market; New York art market; purchased in 1986.

Literature

Ornans 1983, no. 21.

Notes

1. Courbet began early in his career to adopt the natural forms of waterfalls, cliffs, and grottoes or caves as personal motifs.
2. The wave painting (Fernier 1977–78, no. 680; 18 ¼ × 21 ⅝ in. [46 × 55 cm]) in the National Gallery, Edinburgh, appears to be the closest known to this one in scale and composition.
3. Herding 1991, p. 131.
4. Fermigier 1971, pp. 112–14, quoted in Brooklyn and Minneapolis 1988–89, p. 188.



JULES BRETON

Courrières 1827 – 1906 Paris

109. *A Breton Peasant Woman with a Fishing Net, Standing by the Sea*

Black chalk on gray laid paper; watermark: M superimposed on S and Michallet Michallet

24 × 18 in. (61.1 × 45.7 cm)

Signed in black chalk, lower right: Jules Breton

Compared to the humble shepherdesses and gleaners depicted by Millet, the peasants Breton portrayed are like goddesses, comely and heroic. It is clear they toil, worry, and sweat, but they manage to do so with persistent stamina and some amount of wit. Thus, they stand for the uncomplicated goodness of routine, ex-urban life which they gracefully endure, while not really being of it. In his memoir, *The Life of an Artist* (1890), Breton confessed, “I had, in reality, never tried to paint nature. My ideal was still to be found exclusively in the museums.”¹

Breton began his series of rural peasant scenes in the early 1850s, after studying in Ghent and Antwerp, where the Flemish masters, especially Rubens, provided models for his ideal women. His views later were modified somewhat by firsthand exposure to High Renaissance art during a trip to Italy in 1870, leading to the incorporation of a Michelangelesque muscularity in his figures and appealingly serene expressions reminiscent of the paintings of Raphael.

On visits to Brittany in 1865 and 1868 and in summers there between 1870 and 1875, Breton rediscovered his deeply planted roots. On one such trip he found the inspiration for this monumental and freely gestural drawing (thus far unconnected to a painting) presenting a fishwife patiently awaiting a boat’s return beside a docking ring. He remembered vividly the bay at Douarnenez, where he “made [his] studio . . . [and] filled [his] note-

books with sketches,” and its maritime population, among which he found “a Gallo-Roman type, dear to Michael Angelo.” “Here,” he continued, “are none of the vanities of dress: the garments are thrown on haphazard—petticoats, once black, now rusty with use . . . shawls, darned, patched, and ragged . . . now thrown over the shoulders, like wings, now falling in graceful folds. . . finally, in the midst of this scene of life, light, and clouds of humid dust . . . a tall girl standing in the sunshine, her weight resting on her hip, her face turned toward the sea, and lazily twisting her body and her neck, against which the breeze flapped the lap-pets of her cap. . . .”²

Provenance

Possibly Breton estate sale, Paris, 1911, lot 270 (described only as “La Pêcheuse, Dessin”); Munich and London art market (sold 1982); New York art market; purchased in 1982.

Literature

Gauthiez 1898, p. 205 (ill.); Vachon 1899, p. 47 (ill.); London 1982, p. 42, no. 26 (ill.); Omaha, Memphis, and Williamstown, Mass., 1982–83, no. 73, pp. 19, 112–13; Brookville, N.Y., 1986, p. 80.

Notes

1. Breton 1891, p. 200.
2. Breton 1891, pp. 311–13. A figure similarly dressed and posed appears in the drawing *Waiting for the Ferry* (*L’attente du passeur*), illustrated in Vachon 1899, p. 42.



EDGAR DEGAS

Paris 1834 – 1917 Paris

110. *Écorché: Right Arm and Shoulder, with the Right Hand Intact*, 1856–58

Charcoal and red chalk on light brown wove paper (center fold)

15 × 10 1/4 in. (38 × 26 cm)

Inscribed in charcoal, lower right: Roma

The Metropolitan Museum of Art, Promised Gift from the Karen B. Cohen Collection,
in honor of Colta Ives, 1999

This extraordinary image of a cadaver's right arm, flayed to expose musculature and the shoulder blade, reveals a little-known aspect of Degas's tireless study of the human figure—his investigation of scientific anatomy. The large drawing sheet, filled from top to bottom and signed "Roma," evidently was done during one of Degas's two sojourns in Rome (October 1856 to July 1857 and October 1857 to July 1858).

The artist devoted much of his two-and-a-half-year visit to Italy to drawing the nude figure, which he copied from classical sculpture and Renaissance paintings and from live models at the French Academy. Having noted "the shortage of models" in Rome, Degas and his friend Gustave Moreau took advantage of classes at the Villa Medici, which had been opened to nonpensioners, and they regularly spent evenings there drawing academic nudes (fig. 69).¹ Degas may have also availed himself of

the Academy's books and engravings, from which an *écorché* like this might have been copied. The surreal and witty presentation of the limb as if it still were living, its weight supported by a "gloved" hand spared the skinning, joins a long line of anatomical illustrations where, since the sixteenth century, skeletons and cadavers have behaved like gentlemen.

Another drawing by Degas of the same period shows the nude legs of a swordsman, with a portion of his thigh redrawn as flayed and the muscles labeled (fig. 70). However, the work has a mechanical look, quite unlike this more formal and suave presentation. One of Moreau's drawings done at the French Academy at this time also gives an anatomical detail of his sitter's shoulder, suggesting that such investigations were routine.²

Degas's collection included, at his death, several anatomical studies, including *écorchés*, drawn by

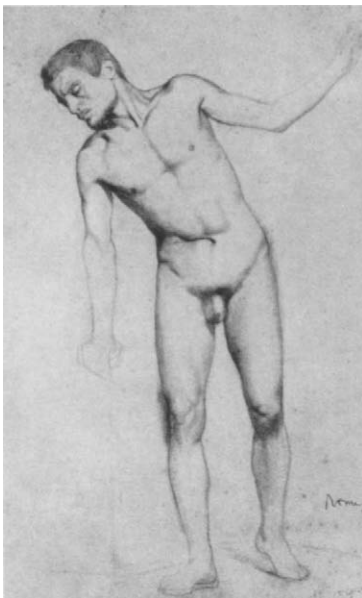


fig. 69. Edgar Degas, *Standing Male Nude*, ca. 1856. Graphite. Jacqueline and Matt Friedlander, Moultrie, Georgia



fig. 70. Edgar Degas, *Studies for a Male Nude with a Sword; Musculature of the Thigh*, ca. 1856. Graphite. Galerie Arnoldi-Livie, Munich



Delacroix and Cézanne.³ Particularly in the early years of his life, exercises of this nature must have held great importance for him. In Italy he was establishing the realistic underpinnings of his art by drawing not only nude models but also people from the streets, old beggars whose sagging faces and gnarled hands he described with the care of first discovery. Study and observation of the human body always served Degas well, whether he was drawing ballerinas, bathers, or jockeys on horseback. "The muscles, they are my friends," he reportedly said, "but I have forgotten their names."⁴

Provenance

Degas inv. no. 3417 (without estate mark); (sold, Galerie Kornfeld, Bern, Switzerland, June 21–23, 1989, lot 312); Paris art market (1990); purchased in 1990.

Literature

Paris 1990a, no. 59; [a letter from Theodore Reff, dated October 11, 1991, authenticates the drawing].

Notes

1. See Paris, Ottawa, and New York 1988–89, p. 65.
2. Moreau drawing of a seated male nude (Gustave Moreau Museum, Paris) is illustrated in Rome 1984–85, fig. 11.
3. New York 1997–98, see nos. 116, 319, 322, 397, and 398.
4. Valéry 1946, p. 53.

HENRI FANTIN-LATOURE

Grenoble 1836 – 1904 Buré

111. *Immortality: To Eugène Delacroix*, 1889

Lithographic crayon and charcoal, heightened with watercolor and gouache, on tracing paper; squared for transfer

15 1/2 × 11 in. (39.4 × 28 cm)

Signed, lower right: Fantin

Devoted to portraiture, still life, and the seminude female figure, Fantin-Latour regularly put these elements to service in honoring creative genius. Thus, among his most ambitious works are tributes to the innovative artists, writers, and musicians of his day, including three large group portraits in the Musée d'Orsay: *Homage to Delacroix* (1864), *A Studio in the Batignolles* (1870), and *The Corner of the Table* (1872).

When Delacroix died in 1863, Fantin was a member of the funeral cortege. But like many of his friends, including Baudelaire and Manet, he regretted the modesty of the ceremony and the lack of grand official recognition of Delacroix's artistic life. The nineteenth century had made a public cult of individual greatness, erecting statues and portrait busts of important men in every city. But Delacroix, perhaps out of distaste for the

popular pursuit of immortal glory, left clear instructions on such matters before his death. Thus, the tomb he asked to be placed in Père Lachaise Cemetery seems today severely plain and somber.

Baudelaire immediately compensated for the perceived insult to Delacroix by publishing a three-part encomium in a Paris newspaper, and about a week later Fantin sketched a design for a pictorial memorial which put a bust of Delacroix on a pedestal where it is crowned with laurel by the winged figure of Glory. After numerous revisions he exhibited his *Homage to Delacroix* at the Salon of 1864.¹ The picture depicts ten artists and writers assembled before a framed portrait of the Romantic painter, copied from a photograph by Victor Laisné.

It may have been the inauguration of Delacroix's tomb in 1865 that prompted Fantin to envision another pictorial tribute to the artist who he argued was the true master of the modern school (not Courbet!). In two drawings he showed Delacroix, not with his contemporaries, but with artistic giants of the past (Titian, Veronese, Rubens, Rembrandt, and Velázquez), who welcome him to the Elysian Fields.²

It was not until more than twenty years later that Fantin painted his final tribute to Delacroix, which was shown at the Salon of 1889. *Immortality* (fig. 71) dispenses entirely with portraits of the renowned, replacing them with the single symbolic figure of Fame, who hovers with her wings spread over Delacroix's tomb and scatters roses.

There are at least five drawings by Fantin connected to this painting, of which the Cohen study is the most finished and closest, albeit somewhat different from, the final picture.³ In truth, the entire concept was recycled from Fantin's tribute to Richard Wagner, a composition in black chalk reproduced photomechanically in the commemorative volume *Bayreuther Festblätter im Wort und Bild* (Munich, 1884). There are very few differences between the homage drawn for Wagner and Mrs. Cohen's drawing, although the composition was reversed, the



fig. 71. Henri Fantin-Latour, *Immortality*, 1889. Oil on canvas. National Museum of Wales, Cardiff



tomb renamed, and the dreamy background vaguely altered. The whole sheet then was squared for enlargement and transfer to canvas. Given the initial purpose of the design, it is no wonder that one reviewer, after seeing the painting dedicated to Delacroix, declared that the figure of Immortality “seems to belong to the world of the Rhinemaidens and the Valkyries.”⁴ However, somewhere in the process of conversion, the static, somewhat cloying painting lost the hum of energy that enlivens this preliminary study. And, sadly, the lithograph Fantin spun off from it in 1890 is blander still.⁵

Provenance

Marmontel collection, Paris; New York art market; purchased in 1992.

Literature

Paris 1901, no. 10. Fantin-Latour 1911, no. 1378; Paris, Ottawa, and San Francisco 1982–83, mentioned under no. 132 (see also nos. 120, 133, and 134).

Notes

1. Fantin’s production of this painting is described in detail in Paris, Ottawa, and San Francisco 1982–83, pp. 165–80.
2. Both drawings are in the Musée du Louvre. See Paris, Ottawa, and San Francisco 1982–83, no. 67.
3. See Paris, Ottawa, and San Francisco 1982–83, nos. 120, 132, and 133 (drawings in Grenoble and Lille); also the black chalk drawing from the Claude Roger-Marx collection, sold in Drouot 1999b, lot 165.
4. P. Leroi, quoted in Paris, Ottawa, and San Francisco 1982–83, p. 316.
5. Fantin-Latour 1911, no. 1429.

ODILON REDON

Bordeaux 1840–1916 Paris

112. *Two Robed Figures (One Holding a Staff), Standing in a Landscape*, 1865

Charcoal on wove paper

14 $\frac{3}{4}$ × 11 $\frac{7}{8}$ in. (37.4 × 30.1 cm)

Signed and dated, lower left: REDON / 65; lower right: 1865 / OREDON

Redon's art, from the beginning, manifested his preoccupation with the vastness of nature and the uncanny mysteries of life. Unsure of his own footing, he put Lilliputian wanderers into early landscapes like this one, to contemplate, explore, and wonder at the strange terrain of existence, as he did.¹

In 1865, at the age of twenty-five, Redon saw no reason to continue training in the Paris studio of the academic painter Jean-Léon Gérôme and instead returned to Bordeaux to take up an apprenticeship with the eccentric, impoverished, and nearly blind etcher-illustrator Rodolphe Bresdin, who shared his fears and fantasies. The moody, overcast tone of this landscape of that same year, in which man is dwarfed by nature, suggests that Redon may have already felt the influence of Bresdin, whom he first met in 1863 after a trip in the Pyrenees with his friend Henri Berdoly. Redon had fallen in love with the scenery, as his brother had predicted: "As a landscapist, you will profit greatly [from the trip], since it is exactly your taste: the mountains, the bleak wilderness, the desperation."²

Added to Redon's appreciation for the vistas and majestic mountain ranges was his fascination with the Basque people and their connections to the Gauls, through which the French traced their ancestry to the Celts and their priestly class, the Druids. Indeed, since the name Redon was found on both the Iberian and Gallic sides of the French national family tree, the artist had personal reasons for finding contact with the area compelling, especially because, as he later wrote, it brought him in touch with men of "pure . . . race" and "mysterious origins."³

A majestic, primordial landscape emerges from Redon's subtly modulated field of gray, with accents of black and white flecks. Quite possibly he recalled the drawings Corot showed him when they met earlier in Paris. There is considerable similarity with the older artist's work in Redon's soft handling of charcoal, which produces a dusky light, and in the drawing's

unusually tall format. The two figures in the foreground need not be Dante and Virgil (as has been suggested) to give weight to this territory. It is more likely that they stand for some ancient people from the epic past.

Provenance

New York art market (ca. 1950); private collection, New York; Paris art market (ca. 1973); private collection, New York; New York art market; purchased in 1997.

Literature

Munich 1973, no. 57; Wildenstein 1992–98, vol. 1, no. 610.

Notes

1. See also Wildenstein 1992–98, vol. 1, nos. 600, 611–14, 620–23.
2. Letter from Ernest Redon to Odilon Redon, from sometime after February 1863, when the latter departed on the trip; quoted in Chicago, Amsterdam, and London 1994–95, p. 39.
3. *Un séjour dans le pays basque*, ca. 1869, pp. 4–5; quoted in Chicago, Amsterdam, and London 1994–95, p. 41.



fig. 72. Camille Corot, *Hymn to the Sun*, 1865. Charcoal, heightened with white. Musée du Louvre, Paris



ODILON REDON

Bordeaux 1840 – 1916 Paris

113. *Mme Sabouraud (Thérèse Balandier)*, 1907

Pastel on heavy wove paper

30 3/4 × 36 in. (78 × 91.4 cm)

Signed and dated, upper left: 1907 Odilon Redon

During the 1890s, just as Redon began to achieve recognition for the originality of his graphic works in black and white, he felt compelled to abandon his “noirs” for pastel chalk. Traveling this new path, Redon employed color to create visual intrigue, rather than inventing bizarre eye-catching images as he had in charcoal. The crisis of losing the family estate at Peyrelebadé near the end of the century may have played a role in precipitating this change, for it forced him to find some kind of consolation. In 1897 he revealed his technical discovery to his friend and patron Andries Bonger: “The pastel, in fact, gives me support, materially and morally, it has rejuvenated me.” By 1902 he could declare, “I have married color.”¹

Buoyed by the critical and commercial success of his 1899 exhibition at the Galerie Durand-Ruel, Redon began to use pastels for portraiture as eighteenth-century artists had. He employed red chalk for small-scale portraits of his men friends and reserved candy-colored pastels for more substantial and often specially commissioned portrayals of children and women.

Among the largest and most striking of this portrait group, which dates between 1900 and 1912, is the 1907 portrait of Thérèse Sabouraud, the wife of Redon’s doctor, friend, and supporter during the last fifteen years of his life.² While most of the sitters Redon portrayed in pastel at this time were shown in profile or three-quarter view, Mme Sabouraud’s presentation is fully frontal, her solemn gaze and sealed lips like those of an Orthodox

icon. Her stern expression is contradicted, however, by the soft linen and lace of her blouse, the fragile pink of her cummerbund, and the spray of flowers which appears to be on the verge of materializing at her elbow. She is a haunting, ethereal presence and, like many of Redon’s female subjects (including, of course, Ophelia), seems to be adrift on a cloud of fantasy. Redon thus achieved an imaginative release while following a realistic course: “After the endeavor of minutely copying a . . . hand, a profile, or an entirely different thing from living or inorganic life, I feel a mental ebullience coming. Then I have need to create, to let myself go to the representation of the imaginary . . .”³

Provenance

Dr. Sabouraud, Paris; private collection, Paris (1956); sold, Sotheby’s, London, November 29, 1967, lot 47; New York art market; purchased in 1971.

Literature

Paris 1908, no. 26; Paris 1926, no. 153; Paris 1934, no. 80; Paris 1952, no. 5; Bacou 1956, vol. 1, pp. 152–53; Paris 1956–57, no. 104; Redon, A., and Bacou 1960, p. 296, n. 2; Paris 1963a, no. 28; Berger 1964, no. 401; *World Collectors Annuary* 1967, no. 4226, pl. 52; Wildenstein 1992–98, vol. 1, no. 91.

Notes

1. 1897 letter to Bonger and 1902 letter to Maurice Fabre quoted in Bacou 1987, p. 13.
2. Seven letters from Redon to Sabouraud are published in Redon, O., 1923.
3. Redon, O., 1986, pp. 23–24, quoted in Bacou 1987, p. 11.



GEORGES SEURAT

Paris 1859 – 1891 Paris

114. *Standing Male Nude, Turned to the Left in Profile*, 1877–78

Black chalk on laid paper

25 × 19 1/8 in. (63.5 × 48.5 cm)

Inscribed in black chalk, upper right: X [perhaps a mark to check the alignment of head and facial features]; 15; and a corrective sketch echoing changes made to the model's nose and lips

Inscribed on verso in graphite: Seurat

Among the works Seurat left behind when he died at thirty-two were more than twenty life studies drawn when he was a student at the Paris École des Beaux-Arts (fig. 73).¹ His teacher there was Henri Lehmann, a favorite pupil of Ingres's, who, in accordance with academic tradition, emphasized the practice of drawing nude models and plaster casts of sculpture.

Although Lehmann was not overly impressed by Seurat's talent, rating him forty-seventh in a class of eighty, our sharper hindsight recognizes his incipient genius. The melting shadows that caress the guileless youth in this early work look forward to the subtle modulations of dark and light that Seurat later spun out of Conté crayon. Indeed, by 1882 he had all but given up the usual conventions of drawing lines.

During his all-too-brief artistic maturity Seurat maintained a strong commitment to depicting human figures in profile, as he does here. But he avoided drawing or painting them in classic contraposto postures. His people are planted like saplings but with, however, an often-disconcerting lack of firmness (fig. 74). There is often an uneasiness in the figure's relationship to the

ground (both the "ground" he stands on and the paper "ground" on which he is drawn). The body in this académie is presented as if viewed from below, and yet the shadow falling behind would have to have been seen from above. Moreover the pensive young man appears to be bowing his head in order to fit on Seurat's paper. Small points of emphasis—the serpentine vein on the left hand, the pouchy flesh below the buttock, and the wisps of hair that spring from the back of the head and the loins—give this life drawing real distinction.

Provenance

Seurat family; Mme Leopold Appert, Paris; private collection, Paris; New York art market; purchased in 1970.

Literature

Hauke 1961, vol. 2, no. 278; Herbert 1962, fig. 19, pp. 22–23; Brookville, N.Y., 1986, pp. 96–97; Paris and New York 1991–92, no. 10.

Note

1. This group includes a preliminary outline drawing of this same subject illustrated in Paris and New York 1991–92, p. 23. The same model is perhaps portrayed in Hauke 1961, vol. 2, no. 273, fig. 61.



fig. 73. Georges Seurat, *Standing Male Nude Holding a Staff over His Shoulder, Seen from the Back*, 1877. Black chalk. Karen B. Cohen Collection, New York

fig. 74. Georges Seurat, *A Woman Fishing*, 1884. Conté crayon. The Metropolitan Museum of Art, New York, Purchase, Joseph Pulitzer Bequest, 1951; acquired from the Museum of Modern Art, Lillie P. Bliss collection (55.21.4)



ANTOINE BOURDELLE

Montauban 1861 – 1929 Vesinet (near Paris)

115. *Head of Saint Sebastian*, 1884

Pen and ink and graphite on heavy wove paper; trimmed, bottom edge rounded

5 1/4 × 4 in. (13.3 × 10.2 cm)

Signed and dated in pen and ink, at lower center: Emile Bourdelle / 1884

Verso: figure study in pen and ink

Antoine Bourdelle, once a young assistant of Rodin's and later a teacher of Giacometti's, was above all a sculptor of expressive heads. Portrait busts and dramatic faces dominate his work, beginning with his first efforts in 1878 to the final gesture in his series of Beethoven sculptures which spanned over forty years until his death.

Born in Montauban, as Ingres was, Bourdelle too pursued his studies in Toulouse before moving north to Paris. In 1884 he was admitted to the École des Beaux-Arts as a pupil of Alexandre Falguière, only to quit the school two years later, in rebellion against the restrictive academic training.

Surviving this formative period of his career and bridging his progress from the provinces to the capital are a group of works centered on the martyred figure of Saint Sebastian. Among these are a small terracotta statue (later cast in bronze; fig. 75), made in Toulouse in 1883, and twelve pen and ink drawings, of which this one, although cut from a larger sheet, appears as the most dramatic and finished.¹

The statuette of Saint Sebastian, which demonstrates the sculptor's intense enthusiasm for the emotionally

charged works of Michelangelo and Puget, seems to bear the head of the latter's Milo of Crotona, which Bourdelle had copied, perhaps from a plaster reproduction, in an earlier drawing.² The anguished face, the lips parted in a sigh or moan, drops back into the shoulder, exposing the vulnerable throat and underside of the chin. This haloed head appears also in drawings that precede and follow the making of the sculpture. Those sketches with the face turned toward the right (fig. 76), like the Cohen drawing, and with the arms lowered, suggest that Bourdelle may have envisioned another, later project, perhaps a larger and more ambitious rendering of the Saint Sebastian subject. A very similar treatment of the upper body appears again not long afterward in the figure of the dying warrior in *Memorial to the Dead of the Franco-Prussian War* (Musée Ingres, Montauban), on which Bourdelle worked in 1895–1900, and still later in the *Dying Centaur* (1911; Princeton University).

"The true basis of sculpture is drawing," Bourdelle told his pupils, "You must draw constantly in order to understand how to sculpt."³ He himself maintained a life-long practice of imagining figures two-dimensionally in



fig. 75. Antoine Bourdelle, *Saint Sebastian*, 1883. Bronze. Dufet-Bourdelle Collection, Paris

fig. 76. Antoine Bourdelle, *Saint Sebastian*, ca. 1884. Pen and ink. Musée Bourdelle, Paris



pen and ink or charcoal in order to prepare for their realization in relief or in the round. In a practice contrary to that of painters, he used his hasty and impatient penmanship not so much to outline human forms but rather to define their ridges, valleys, and plateaus.

Provenance

Paris art market; New York art market; purchased in 1991.

Notes

1. Véronique Gautherin, Attachée de Conservation at the Musée Bourdelle, Paris, very helpfully brought this material to light. See her catalogue entry on the Saint Sebastian statuette in Spoleto and Genoa 1994, no. 1, p. 151. Eleven pen and ink sketches related to the sculpture are in the collection of the Musée Bourdelle, Paris.
2. The drawing (Dufet-Bourdelle collection) is reproduced and dated 1878(?) in Gautherin 1996, no. 1.
3. Gautherin 1996, p. 1.



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